

TAXONOMY OF ENGLISH 30 OBJECTIVES

WITH

ILLUSTRATIVE TEST ITEMS:

A SUMMARY DESCRIPTION

(FIRST EDITION)



PREPARED AT THE DIRECTION OF

SENIOR HIGH SCHOOL EXAMINATIONS BOARD

DEPARTMENT OF EDUCATION

EDMONTON, ALBERTA

DECEMBER, 1968

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## ACKNOWLEDGEMENT

This booklet was prepared by a special committee appointed by the Senior High School Examinations Board. The committee consisted of the following members:

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## FOREWORD

This publication represents an expansion of the categories outlined in Bloom's Taxonomy of Educational Objectives: Handbook I, as these are related to the English 30 Program of Studies.

The primary purpose of this taxonomy is to provide a framework within which the teacher can formulate objectives for instruction and evaluation. It is NOT designed as a blueprint for the development of Departmental Examinations, although English 30 examining committees will use its principles.

In accordance with the English 30 Program of Studies, five literary forms (ESSAY, SHORT STORY, NOVEL, POETRY and DRAMA) are dealt with separately to facilitate the development of principles in this taxonomy. Two additional sections have been included: one on interrelationships of literary forms, the other on essay writing.

PART I relates objectives to teaching and evaluation, and outlines the levels of mental activities referred to in this taxonomy. PART II focuses on specific questions asked by teachers of English. PART III represents the development of a taxonomy of sample objectives and illustrative test items.

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## PART I

## THE TAXONOMY AND EDUCATIONAL OBJECTIVES

## A. OBJECTIVES, TEACHING AND EVALUATION

The process of teaching consists primarily of three tasks. The first is formulating the objectives of a course; the second is teaching towards these objectives in the most effective manner; the third is evaluating the progress of the pupils towards these objectives. A clear conception of the objectives of each course unit will result in more effective teaching in the classroom and more accurate evaluation of pupil achievement.

Formulating Objectives

The objectives of the English 30 course can be considered at three different levels: general, specific and operational.

## General Objectives

General objectives of English 30 are stated in the introduction to the course outline:

"English 30, a five-credit course for matriculation students, is designed to assist the teacher in attaining the following objectives:

- A. To improve the student's ability to read and listen with understanding, to think clearly, and to express his ideas effectively in both speech and writing.
- B. To increase the student's interest in and knowledge of literature through reading, study, and discussion of a wide and varied selection of essays, short stories, poetry, novels, and drama both past and present.
- C. To increase the student's ability to recognize the qualities of good literature so that he may choose his own reading with discrimination."

In addition, in section III of the course outline, procedures for the integration of literature and language activities are suggested:

This integration is considered important, because a growing body of research indicates that one develops skill in using language as he increases his knowledge of words, his understanding of varied sentence patterns, and his awareness of the devices used by effective speakers and writers when they attempt to evoke a response in their listeners or readers.

In this regard Hans Guth states in his book, English Today and Tomorrow:

The first business of instruction in rhetoric is to expose the student to the written word. By and large, the effective writer is the one who has first been a voracious reader . . . If instruction in rhetoric is to bear fruit, the student must see the strategies and devices of good prose at work in a wide variety of reading, assigned and unassigned.

Although general objectives lend perspective to the whole course, they do not provide detailed guidelines for developing a plan of operations. The condensed general objectives need translating into more specific terms.

### Specific Objectives

Specific objectives are not stated as such in the English 30 course outline but can be inferred from the suggested approaches in sections III and IV. For example, in the suggestions made for introducing the essay it is stated "the essay is the best form for stating opinions. Emphasize the importance of the essayist having 'Something to say.'"

Specific objectives like this are more immediate and practical than general objectives. However, if they are to be effectively used for developing the teacher's classroom strategy, they must be brought into close-range focus at the operational level.

### Operational Objectives

Operational objectives are introduced in this taxonomy to show the teacher how practical, day-to-day objectives can be formulated within the framework of the long-range objectives previously described. Operational objectives should state clearly the particular skills which teachers want to develop and reinforce in their students. They describe mental behaviors expected of students at the end of an instructional period, and each includes a mental activity related to a specific concept. In this taxonomy each operational objective is followed by a sample test item illustrating how evaluation is used to reinforce objectives and the teaching process. Following is an example of an operational objective included under the specific objective quoted above.

Objective: The student knows that what the essayist has to say about a subject constitutes the theme.

Item: The theme of an expository essay is

- \*A. what the essayist has to say about the subject
- B. the subject on which the essayist is writing
- C. the personal background of the essayist
- D. the content of the essay

These operational objectives form an effective basis for 1) instruction and learning, and 2) evaluation. They lend direction to the teaching process and ensure a more balanced emphasis.

### Teaching Towards These Objectives

Instructional procedures are left to the discretion of the individual teacher. Although instructional procedures can and should be inferred from the operational objectives given in PART III, their description is not properly a function of this taxonomy.

### Evaluating Student Progress Towards Objectives

The operational objectives chosen to guide instruction should also be used for determining the student's progress in English.

To facilitate the development of operational objectives in this taxonomy the two dimensions of 1) course content and 2) mental activities associated with the English 30 program have been organized into convenient divisions. Relationships among these divisions are illustrated in the sample BLUEPRINT shown on page 4.

The course content has been divided according to the five literary genres outlined in the curriculum guide. In addition, two areas which integrate the course content have been included. All these course areas are listed across the top of the blueprint. The mental activities or thought levels shown at the left of the blueprint represent the other dimension of evaluation emphasized in this taxonomy.

A detailed blueprint of the English 30 Examination has not been included in this taxonomy. Such a plan is subject to annual revision by the committee of Examiners and is therefore not the concern of the committee constructing this taxonomy.

## BLUEPRINT

Course Content	SECT.I	SECT.II	SECT.III	SECT.IV	SECT.V	SECT.VI INTERRELATION- SHIPS AMONG LITERARY FORMS	SECT.VII ESSAY WRITING	TOTALS
Mental Activities	ESSAY	SHORT STORY	NOVEL	POETRY	DRAMA			
KNOWLEDGE								
COMPREHENSION								
APPLICATION								
ANALYSIS								
SYNTHESIS								
EVALUATION								
TOTALS								

The approach outlined in PART I is designed to ensure that objectives, teaching, and evaluation will be interrelated in a continuous process in which they will serve to reinforce each other.

## B. TAXONOMY OUTLINE

The six divisions of the cognitive domain referred to in this taxonomy are KNOWLEDGE, COMPREHENSION, APPLICATION, ANALYSIS, SYNTHESIS and EVALUATION.

KNOWLEDGE is a clearly distinct category that serves as an informational basis for the development of mental abilities at all other levels.

COMPREHENSION serves as a transitional area of understanding between KNOWLEDGE and the remaining categories.

The remaining categories of APPLICATION, ANALYSIS, SYNTHESIS and EVALUATION are referred to as the HIGHER MENTAL PROCESSES. Drawing from his knowledge and understandings in the subject area, the student at these levels must independently select and use whatever is most appropriate in dealing with a new or unfamiliar situation.

All divisions and sub-divisions used in this taxonomy are shown below along with a brief description of each. More elaborate explanations along with illustrative objectives and test items follow in PART III of this taxonomy.

### 1.00 KNOWLEDGE

At this level the student knows, recognizes or remembers simple or complex material learned directly from prescribed text books or through direct instruction.

<u>SUB-CATEGORIES</u>	<u>SOME EXPECTED STUDENT BEHAVIORS</u>
	THE STUDENT RECALLS OR RECOGNIZES:
1.10 Knowledge of Specifics	isolable bits of information
1.11 Knowledge of Terminology	terms and their meanings as related to the field of English
1.12 Knowledge of Specific Facts	pertinent facts such as dates and sources of information related to English
1.20 Knowledge of Ways and Means of Dealing with Specifics	the different techniques used in organizing, studying, evaluating and dealing with specifics within a field
1.21 Knowledge of Conventions	accepted rules and conventions related to the field of English

SUB-CATEGORIESSOME EXPECTED STUDENT BEHAVIORS

## THE STUDENT RECALLS OR RECOGNIZES:

1.22	Knowledge of Trends and Sequences	such things as historical patterns of development in the field of English
1.23	Knowledge of Classifications and Categories	the categories and arrangements used to describe and systematize the various aspects related to English
1.24	Knowledge of Criteria	the criteria for evaluating various forms of writing
1.25	Knowledge of Methodology	techniques and procedures for composing and analyzing various forms of writing
1.30	Knowledge of Universals and Abstractions in a Field	structures, theories and generalizations that give meaning to specific facts
1.31	Knowledge of Principles and Generalizations	principles and generalizations that underlie or determine particular arrangements of specific facts in the field of English
1.32	Knowledge of Theories and Structures	the more complex theories and structures which provide an overall understanding of principles and generalizations related to English

2.00 COMPREHENSION

At the COMPREHENSION level the student is able to demonstrate his understanding of a communication.

SUB-CATEGORIESSOME EXPECTED STUDENT BEHAVIORS

## THE STUDENT IS ABLE TO:

2.10	Translation	express in other forms or in other terms the ideas contained in various parts of a communication
2.20	Interpretation	secure a total impression of a communication and relate this to his own experience and ideas
2.30	Extrapolation	infer or predict such things as trends, tendencies, or effects that go beyond the limits of a communication

### 3.00 APPLICATION

At the APPLICATION level the student is able to independently select and apply appropriate concepts and skills in order to deal with a new or unfamiliar situation.

### 4.00 ANALYSIS

At the ANALYSIS level the student is able to meaningfully examine a communication in terms of its constituent elements, the relationship of these elements and the method of organization.

#### SUB-CATEGORIES

#### SOME EXPECTED STUDENT BEHAVIORS

##### THE STUDENT IS ABLE TO:

#### 4.10 Analysis of Elements

break down a communication in order to identify and classify both stated and implied elements

#### 4.20 Analysis of Relationships

determine relationships among elements of a communication and the relationship of the elements to larger parts of the whole

#### 4.30 Analysis of Organizational Principles

determine structure and organizational principles that an author has consciously or unconsciously imposed upon a communication

### 5.00 SYNTHESIS

At the SYNTHESIS level the student is able to synthesize varied elements from experience into a unique communication.

#### SUB-CATEGORIES

#### SOME EXPECTED STUDENT BEHAVIORS

##### THE STUDENT IS ABLE TO:

#### 5.10 Production of a Unique Communication

select and organize elements from his own experience in order to communicate them meaningfully

#### 5.20 Production of a Plan or a Proposed Set of Operations

construct a plan of operations that will fulfill certain requirements of a task

#### 5.30 Derivation of a Set of Abstract Relations

develop a set of abstract relations which may be used in the classification or explanation of a set of concrete data or specific materials, or of various literal or figurative communications

## 6.00 EVALUATION

At the EVALUATION level the student is able to judge the value of a communication using either objective or subjective criteria.

### SUB-CATEGORIES

### SOME EXPECTED STUDENT BEHAVIORS

#### THE STUDENT IS ABLE TO:

6.10 Judgment in Terms of  
Internal Evidence

judge accuracy and consistency of the ideas expressed in a communication in terms of internal evidence

6.20 Judgment in Terms of  
External Evidence

judge the acceptability of a communication in terms of such external criteria as

- achievement of author's purpose
- validity of ideas
- given standards of logic and rhetoric

## PART II

THE TAXONOMY AND THE TEACHER OF ENGLISH

This publication represents an expansion of the categories outlined in Bloom's taxonomy as these are related to the English 30 Course of Studies. In developing this taxonomy, committee members became enthusiastic about the many advantages inherent in this approach. Realizing that it may be difficult for some teachers to relate the taxonomy to their philosophies of teaching English, members of the committee discussed various aspects with a number of teachers.

In Section A some of the questions arising from these discussions are outlined below and are considered separately on the following pages. Section B is intended to give teachers some idea of the procedures that the committee followed in developing illustrative objectives and test items used in Part III.

A. QUESTIONS POSED BY TEACHERSQuestions related to teaching.

1. Of what benefit is this taxonomy to teachers?
2. Does the taxonomy discourage creativity in the teacher of English?
3. Does the taxonomy discourage a flexible approach toward the teaching of English?
4. Will the use of the taxonomy cause the teacher to lose sight of the interpretive nature of English?

Questions related to the curriculum.

5. Must certain sections of the English curriculum be ignored on English 30 tests because they cannot be related to the taxonomy?
6. Does this taxonomy include all we teach or should teach in English?
7. Does this taxonomy include all kinds of experiences related to the English program.
8. Does this taxonomy emphasize literature to the exclusion of language techniques?

Questions related to learning and evaluation.

9. Does the taxonomy place the responsibility of learning on the student?
10. Is the taxonomy to be used only for testing purposes?
11. Will an evaluation instrument emphasizing the use of new materials to test the higher mental processes become merely a test in reading?
12. Why are the operational objectives in the taxonomy evaluated mainly by multiple-choice items?
13. Do multiple-choice questions penalize independence of mind?
14. When multiple-choice questioning is used for evaluation, will insignificant detail at the KNOWLEDGE or memorization level receive undue emphasis because it can be more easily tested by multiple-choice items?
15. What is the importance of the KNOWLEDGE level in relation to the whole taxonomy?
16. Why is it sometimes difficult to determine the exact classification of a test item, especially when the item involves the more complex mental activities?
17. What is the purpose of the BLUEPRINT?

1. Of what benefit is this taxonomy to teachers?

The taxonomy presents a set of standard classifications which will help the teacher to clarify terms often used to describe learning processes such as remembering, understanding, applying, evaluating and creating. Working with the flexible curriculum now being developed in the province of Alberta, the teacher will find within the taxonomy a wide range of illustrative educational goals or outcomes in the cognitive area. Comparing the goals of English 30 with this range of possible outcomes should suggest additional goals teachers wish to include since each concept included in the English 30 Course of Studies can be considered in terms of the objectives at each level of mental activity outlined in this taxonomy.

The taxonomy includes sample operational objectives to show the teacher how workable day-to-day objectives can be formulated within the framework of the long range objectives stated or implied in the Senior High School Curriculum Guide. By classifying the operational objectives the teacher can readily determine what levels of thinking he expects the students to master. By classifying his test items, the teacher can determine if he is, in fact, evaluating the students' progress towards these desired objectives. Hence, teachers will be encouraged to formulate general objectives, specific objectives and operational objectives for their individual classroom situations.

Evaluating students in terms of operational objectives will assist the teacher in evaluating the effectiveness of his own teaching in the following ways:

- a) Use of the taxonomy can help the teacher to broaden the range of his operational objectives. That is, a teacher may find that his operational objectives fall mainly within the mental activities of recalling or remembering. The taxonomy categories direct attention to additional goals dealing with the higher mental processes such as APPLICATION, ANALYSIS or EVALUATION.
- b) The taxonomy can help the teacher to specify objectives so that it becomes easier to plan more comprehensive experiences for students and to develop more discriminating evaluation devices.
- c) By relating student behavior to the intended outcomes, the taxonomy will, for many teachers, identify certain areas of neglect in the teaching and evaluation of English. For this purpose the blueprint discussed under question #17 is useful.

The taxonomy classifies intended outcomes of the educational process in terms of student behavior. Thus, the process of formulating general, specific, and operational objectives, and evaluating the outcome of instruction toward objectives is completely student oriented.

At the same time the taxonomy serves as a suggested method of self-evaluation for the teacher who uses it to examine his objectives, his instructional approaches and his methods of student evaluation.

2. Does the taxonomy discourage creativity in the teacher of English?

It is certainly not intended that the use of this taxonomy should discourage creativity. On the contrary, the taxonomy should foster creativity in the teacher of English. To the imaginative teacher the suggested range of possible educational aims or goals will suggest additional goals he may wish to include in his teaching. For others, the taxonomy can be a starting point for developing the many worthwhile goals possible in the field of teaching English.

It should be emphasized that this taxonomy in no way purports to be exhaustive in its examples of specific and operational objectives. Perusal of the taxonomy will show that the committee developed concepts related to theme in some detail; a variety of other concepts have been chosen at random. Adapting the taxonomy to the many other aspects of the English curriculum is left entirely to the classroom teacher. It must also be emphasized that the method for and success in achieving the intended outcomes of the educational process remain the responsibility of the classroom teacher.

3. Does the taxonomy discourage a flexible approach toward the teaching of English?

The taxonomy increases the flexibility of approach by illustrating a broader range of objectives which in turn imply greater variety in methodology. The teacher is free -- indeed, he is encouraged -- to formulate his own operational objectives, his own instructional techniques and his own test items in the light of what he determines is most suitable in his particular classroom situation.

In fact, the teacher can use the taxonomy to develop a greater variety of approaches since in most cases it is assumed that all mental activities represented by the categories shown in this taxonomy can be brought to bear upon each concept in the English 30 course.

4. Will the use of the taxonomy cause the teacher to lose sight of the interpretive nature of English?

This should not occur when one uses the taxonomy in planning instruction or evaluation. In a given communication the student must be taught to identify and comprehend the major ideas, to understand their relationships, and (by combining these with experience) to draw inferences. (Refer to the categories of INTERPRETATION and EXTRAPOLATION.)

5. Must certain sections of the English curriculum be ignored on English 30 tests because they cannot be related to the taxonomy?

No. There has been no attempt to modify the English curriculum to fit this taxonomy. However, it is felt that the principles underlying the levels of mental activities outlined in this taxonomy can be related to every concept in the English curriculum that involves the cognitive processes.

It is the responsibility of each classroom teacher to ensure that operational objectives of the course are determined in the most appropriate manner and that evaluation procedures test the degree to which students have reached these objectives, rather than merely "test the course." It is, of course, assumed that the objectives set by the teacher are in keeping with the acceptable principles involved in the teaching of English, and that these objectives are in keeping with the spirit and intention of the School Act and the Program of Studies.

6. Does this taxonomy include all we teach or should teach in English?

No. The purpose of the taxonomy is not to provide a comprehensive coverage of the English 30 curriculum. Rather, its purpose is to direct attention to the mental processes that can be applied to any concept in the curriculum. Only a few sample concepts have been included in this taxonomy.

It is expected that the teacher will develop the curriculum as he decides what concepts should be stressed. Then he should apply the principles of this taxonomy to each concept.

7. Does this taxonomy include all kinds of experiences related to the English program?

No. A complete taxonomy consists of three major parts -- the cognitive, the affective, and the psychomotor domains. Objectives in the cognitive domain are the concern of this publication as the cognitive domain is the area in which most curriculum building and test development is currently taking place. Other objectives in the teaching of English would be in the affective and psychomotor domains. It is expected that objectives that lie in these domains will be developed and evaluated by the classroom teacher. Future Departmental committees may also consider these areas.

8. Does this taxonomy emphasize literature to the exclusion of language techniques?

Since this taxonomy employs a literary approach it may seem that language is of secondary importance. While literary material is used to illustrate various objectives, the student must make extensive use of language skills to attain these objectives.

He will use and refine language skills as he sorts out fact from opinion, sound from unsound generalizations, supportable from spurious argument. In order to arrive at a conclusion he will need to think out a strategy, a process, a means to a desirable end.

Literature is the product of man's most skilled use of language.

Whether the student communicates his thoughts through speech, writing, or by choosing one of several answers already available to him, he goes through essentially the same mental processes. An understanding of language techniques is vital in all communications.

It should be noted that the section of the taxonomy dealing with essay writing pays particular attention to the development of language skills through practice in writing, and that examples of integrated language study may be found throughout the taxonomy.

Because of the emphasis placed on studying language in the context of literature, no attempt has been made in this taxonomy to develop a separate section on language techniques. Such a section would merely reverse the trend towards the integration of language and literature.

9. Does the taxonomy place the responsibility of learning on the student?

Operational objectives are stated in terms of student behavior. This in itself implies that the responsibility for learning is placed on the student. In addition, because of the emphasis on the higher mental processes students must become involved in the day-to-day use and application of concepts. If the student expects to relate these concepts to new situations, he must have daily experiences in appropriate activities related to the development of concepts in English. Teachers must recognize student responsibility by consistently providing opportunities for such experiences.

10. Is the taxonomy to be used only for testing purposes?

The emphasis of this taxonomy is NOT on testing. Rather, the emphasis is on the careful and systematic development of a set of operational objectives that will serve as a framework within which to determine both instructional procedures and evaluation devices appropriate to individual concepts and behaviors related to the subject area. It is hoped that this emphasis will direct the teacher's attention towards the actual mental activities required by students in each aspect of the learning process related to secondary English.

11. Will any evaluation instrument emphasizing the use of new materials to test the higher mental processes become merely a test in reading?

Obviously, a student's reading ability is vital to all aspects of the language arts program. The importance of reading skills should then be reflected in evaluation procedures. Hence, similarities between a reading test and an examination based on this taxonomy are inevitable.

However, general reading skills alone are not sufficient. Because of the scope of the English 30 program, an examination in this subject must include the evaluation of literary and language objectives not evaluated by reading tests.

12. Why are the operational objectives in the taxonomy evaluated mainly by multiple-choice items?

Multiple-choice items have certain practical advantages for teachers. In the ATA publication, Test Item Construction: A Manual For Teachers, Dr. J. D. Ayers states "The multiple-choice item is the most versatile and the most effective of the objective item types. It is suited for measuring information, vocabulary, mechanics of expression, understanding of concepts, application of principles, or ability to interpret data. In fact, it is so adaptable that it can be used to measure almost any educational objective except abilities to organize and integrate material and to use language to express one's ideas. Apart from these, about the only limitation of the multiple-choice item is the talent and ingenuity of the item writer."

It is interesting to contrast objectively marked questions with subjectively marked questions. One can consider at least five important points.

- a) The problem of validity occurs in constructing both types of test items. The teacher, as a specialist in his field, must determine if the items are testing what they are supposed to test.
- b) Problems of reliability play a greater part in the essay question:
  - i) the variability of possible student response making a standard of evaluation difficult to determine,
  - ii) the variability of scores assigned to the same paper by different markers,
  - iii) the variability of scores assigned to a paper by the same marker on different occasions, and
  - iv) the variability of responses of a single student in varying test situations.

- c) The time spent in preparing and scoring tests must be considered. The time spent in marking subjectively scored questions could be offset by the amount of time it takes to construct a test of good multiple-choice items. However, by changing the emphasis from marking to preparation, the teacher is required to examine more closely his operational objectives and then test in those terms.
- d) The use of objectively scored questions permits a larger number of concepts to be tested within a limited period of time. Thus, the curricular areas can be more extensively represented.
- e) One of the most important advantages of multiple-choice items is that they can be systematically refined by the use of item analysis (see Section B on page 19).

Although the evaluation of objectives in this taxonomy is illustrated primarily by multiple-choice items, the principles of this taxonomy can be used as a framework for every type of evaluation. In fact, teachers are encouraged to adapt the principles underlying this taxonomy to as many types of evaluation (and instructional) procedures as are feasible in the classroom situation.

13. Do multiple-choice questions penalize independence of mind?

Any device used to evaluate desired outcomes establishes limits within which the student is expected to respond. However, a properly constructed multiple-choice item can require that a student use as wide a range of experiences and knowledge in determining a solution as does any other type of question. (For discussion on the use of multiple-choice questions see question #12.)

14. When multiple-choice questioning is used for evaluation, will insignificant detail at the KNOWLEDGE or memorization level receive undue emphasis because it can be more easily tested by multiple-choice items?

A glance at the test blueprint issued by the 1969 examining committee will show that 90% of the multiple-choice items on Part A of the examination paper will be beyond the level of simple recall.

This question is based on the fallacy that questions at the KNOWLEDGE level are "more easily tested by multiple-choice items." Many multiple-choice items are constructed at the KNOWLEDGE level by teachers who are not aware that higher mental processes can be tested by this type of item. When multiple-choice questioning has been chosen as the method for evaluation in a particular situation, then significant concepts can be chosen for meaningful testing with the assurance that multiple-choice items can be effectively used at almost any cognitive level.

Since it is possible to test almost every concept in the English program at each level in the taxonomy, even very difficult concepts can be tested at the KNOWLEDGE level and simple concepts can be tested at the higher mental levels.

15. What is the importance of the KNOWLEDGE level in relation to the whole taxonomy?

Contrary to what is often thought, the KNOWLEDGE level does NOT imply a passive state of mind. To operate within this category, the mind may be as active as at any other mental level. The difference lies in the type of activity. At the KNOWLEDGE level the mind reproduces materials directly as they were originally encountered. At the higher mental levels the mind must manipulate these materials in many ways and relate them to various other types of concepts and experiences.

The taxonomy is structured in such a way that each classification generally includes the mental processes involved in the preceding classification. For example, the student must be able to recall and understand certain concepts before he can apply them to new situations. As a result, the KNOWLEDGE level serves as a very important basis for the development of abilities in understanding and using language and literary concepts at higher mental levels.

However, since the KNOWLEDGE level is included in each of the higher mental processes, it receives much less individual emphasis in evaluation procedures than do any of the higher mental levels.

16. Why is it sometimes difficult to determine the exact classification of a test item, especially when the item involves the more complex mental activities?

As a group APPLICATION, ANALYSIS, SYNTHESIS and EVALUATION are called the HIGHER MENTAL PROCESSES. These categories can be grouped this way because certain commonalities and interrelationships cause overlapping. For example, it is difficult to apply a concept to a situation without first analyzing the material. Thus, the classification depends upon the emphasis placed on either process.

All HIGHER MENTAL PROCESSES also demand that the student be challenged by a new situation. In each case he must then select, on his own initiative, appropriate concepts and methods to deal with the situation. In some cases the student must employ mental activities at more than one level in order to arrive at a solution. Teachers, for this reason, may not agree with the classification of some of the items in this taxonomy. However, the committee was able to reach a consensus in classifying the objectives and test items appearing in PART III.

17. What is the purpose of the BLUEPRINT?

In Part I of this publication the reader will find a sample test BLUEPRINT based on the English 30 course of studies. Using the test BLUEPRINT, one can construct a graphic illustration of the taxonomy. By carefully comparing the cognitive levels (mental activities) listed in the BLUEPRINT with the various areas of the English 30 course of studies, the teacher can readily discover both curricular and mental areas he may have neglected.

Occasionally, on a BLUEPRINT, some of the higher mental processes are grouped together. The reasons for this are included in question #16 above.

\* \* \* \* \*

This publication is one of the first attempts in Alberta to develop a taxonomy of this nature at the secondary school level. It is hoped that it will help teachers to develop objectives in English 30 and to evaluate the degree to which their students have reached these objectives.

This taxonomy is not meant to be prescriptive. The objectives and test materials specified here are illustrative.

The Senior High School Examination Board solicits your comments after you have given the taxonomy a fair and reasonable trial. As this taxonomy is subject to revision, your comments accompanied by statistics, sample objectives, sample tests and other specific data may help to make subsequent revisions of the taxonomy even more valuable to the teacher of secondary English. Communications should be directed to Examinations Branch, Department of Education.

## B. DEVELOPMENT OF SAMPLE OBJECTIVES AND TEST ITEMS

Teachers may be interested in the procedures that have been followed in determining the illustrative objectives and test items used in the following sections. Objective #2 with the accompanying test item on page 53 has been chosen to illustrate the development that is typical of objectives and test items appearing in this taxonomy.

Following an initial study and practice session in writing and evaluating objectives and test items, each committee member chose one area in English on which to concentrate. The above mentioned objective and test item in the short story area were originally submitted in the following form:

Objective: The student is able to apply knowledge of determining theme through the central conflict.

Item: In order to extract the theme evident in the above passage one must consider particularly the

- A. mental conflict within the boy
- B. mental conflict within the mother
- C. physical conflict between mother and son
- D. physical conflict between Mrs. Higgins and Mr. Carr

This item was included in a pretest form that was administered to a representative sample of Grade XII students. A statistical analysis of student responses for this item is shown below. Statistical deficiencies are indicated.

ITEM	N	OMIT	DIF	NR	NF	K	1	2	3	4	5
37	73	0.0	0.319		1	1	23	44	4	1	0
	13	GROUP	5	0			6	7	0	0	0
	18	GROUP	4	0			5	13	0	0	0
	12	GROUP	3	0			2	9	1	0	0
	14	GROUP	2	0			5	9	1	0	0
	16	GROUP	1	1			5	7	2	1	0
TEST SCORE MEANS							27.0	27.1	22.5	22.0	0.0
Z-SCORE MEANS			-0.47				0.10	0.10	-0.66	-0.90	0.0
BISERIAL CORREL #			0.067								
ITEM REL. INDEX #			0.031								

(For the interpretation of item analysis, teachers are directed to the detailed explanation given in "Statistical Supplement to Summary Description of Grade Nine Literature Objectives, Test Items and Blueprint" available free of charge from the Department of Education upon request.)

On the basis of pretest results each test item was reviewed by the committee. Wherever the item analysis proved satisfactory, test items were retained in their original form or were only slightly altered to improve minor technical or curricular aspects. When the analysis proved unsatisfactory, items were either discarded or else subjected to major revision by the committee. Objectives were also revised as necessary.

The first review of the original objective and test item shown above, resulted in the following revision:

Objective: The student is able to apply the principles used to determine theme (e.g. through the central conflict).

Item: In order to extract the theme evident in the passage one must consider particularly the

- A. mother's reaction to Mr. Carr's moral conflict
- B. mental conflict between the mother and Mr. Carr
- C. physical conflict between mother and son
- D. emotional conflict in the boy
- E. son's reaction to his mother's conflict

To ensure its technical acceptability, this form of the item (along with all other rewritten and revised items) was retested and item analyzed with the following results:

ITEM	N	OMIT	DIF	NR	NF	K	1	2	3	4	5
44	108	2.	0.490		6	5	12	9	7	22	50
	20	GROUP	5	0			2	1	0	4	13
	24	GROUP	4	1			3	1	2	3	14
	19	GROUP	3	0			2	2	1	4	10
	23	GROUP	2	3			4	1	1	4	10
	22	GROUP	1	4			1	4	3	7	3
TEST SCORE MEANS							24.8	21.9	21.7	22.9	26.4
Z-SCORE MEANS							0.13	-0.31	-0.31	-0.21	0.32
BISERIAL CORREL #							0.461				
ITEM REL. INDEX #							0.230				

Following these procedures, each objective and test item was subjected to a final review by the committee. For this particular objective and item the revision as shown below was considered acceptable by the committee and appears on page 53.

Objective: The student is able to apply the principle of conflict in order to determine theme in a short story.

Item: In order to extract the theme evident in the passage (p. 50) one must consider particularly the

- A. son's reaction to his mother's inner conflict
- B. mental conflict between the mother and Mr. Carr
- C. physical conflict between mother and son
- D. emotional conflict in the boy

## PART III

THE TAXONOMY FOR SECONDARY SCHOOL ENGLISH

## Contents of Taxonomy

Part III of this taxonomy has been divided into seven sections: THE ESSAY, THE SHORT STORY, THE NOVEL, POETRY, DRAMA, INTERRELATIONSHIPS AMONG LITERARY FORMS and ESSAY WRITING.

## Organization of Generic Sections

The first five sections of PART III cover the literary genres (i.e. forms) studied in the present English 30 course: the essay, short story, novel, poetry and drama. The first sample objective and sample item under each category and/or sub-category involve theme (an aspect common to all genres). The second sample objective and sample item are random in nature, illustrating aspects other than theme.

Only the first section, The Essay, has been dealt with fully, with general explanations, sample objectives and sample items for every category and sub-category of the taxonomy. In the remaining four generic sections, under each of the KNOWLEDGE categories, 1.10, 1.20 and 1.30, only one sub-category has been illustrated with sample objectives and items. The reason for this is two-fold: to shorten the taxonomy, and to avoid giving the KNOWLEDGE (1.00) level what would appear to be an undue emphasis.

As far as possible, sample objectives and sample items (exclusive of the 1.00 level) have been based on the same passage, indicating how one passage may be used to develop objectives and test items at the various levels.

## Interrelationships Among Literary Forms

The sixth section of PART III is designed to show that the genre boundaries need not compartmentalize instruction. Interrelationships have been indicated by using sample objectives and sample items that deal with more than one genre at a time, or by treating one passage as an example of different genres. The sample objectives and items in this section are random in nature.

## Essay Writing

The final section deals with essay writing as a means of developing and evaluating student skills at the SYNTHESIS (5.00) level in English. Sample objectives and sample items (both theme and random) have been given.

## SECTION A:

THE ESSAY1.00 KNOWLEDGE

At the KNOWLEDGE level the student demonstrates a mere awareness of both simple and complex concepts without indicating the degree of his understanding. Either by recognition or recall, he remembers specifics, methods, processes, patterns, structures or setting. That is, he needs only to recognize or remember either simple or complex material learned directly from text books or through direct instruction.

1.10 Knowledge of Specifics

The student remembers specific and isolable bits of information (terminology and specific facts).

## 1.11 Knowledge of Terminology

Any field of knowledge has associated with it a number of terms that have particular meaning within that field. (For example, in English, the student shall know the meaning of the terms used to describe and define the different aspects of essay theory.)

Sample objectives and items:

1. The student can define "theme" in terms of its relationship to the essayist's subject.

Item: The theme of an expository essay is

- \*A. what the essayist has to say about the subject
- B. the subject on which the essayist is writing
- C. the personal background of the essayist
- D. the content of the essay

2. The student knows the terminology associated with expository technique used in essay writing.

Item: The craft of words (word patterns, expository techniques) is

- A. logic
- \*B. rhetoric
- C. syllabic
- D. dynamic

### 1.12 Knowledge of Specific Facts

In every field of knowledge there are specific facts which represent findings or knowledge about the field and are basic to understanding the field. (For example, in English, the student shall know such things as historical facts, names in different periods and sources of information related to the essay.)

Sample objectives and items:

1. The student knows that Montaigne is regarded as the originator of the essay form in which he based themes on personal experience.

Item: Montaigne originated the essay form in which he based themes on

- A. unusual happenings
- B. fictitious events
- \*C. personal experience
- D. personal bias

2. The student knows the different purposes of essayists.

Item: The purpose of most essayists in exposing their themes may be to do any of the following EXCEPT

- A. amuse
- \*B. alienate
- C. inspire
- D. teach

### 1.20 Knowledge of Ways and Means of Dealing with Specifics

The student knows the different techniques (conventions, trends and sequences, classifications and categories, criteria and methodology) used in organizing, studying, evaluating and dealing with the specifics of a field.

#### 1.21 Knowledge of Conventions

The student knows the rules and conventions which the workers in a field find useful in dealing with the specifics within the field. (For example, in English, the student shall know the conventions associated with the essay form.)

Sample objectives and items:

1. The student knows that one function of paragraphing in an essay is to indicate different aspects of theme.

Item: In an essay, the different aspects of theme may be set off from each other by the use of

- \*A. paragraphs
- B. connotation
- C. ellipsis
- D. sentences

2. The student knows that it is conventional to give the essay a title which attracts the appropriate reader and is relevant to subject, mood, theme and direction.

Item: A condensed revelation of the subject, mood, theme and direction of an essay which should attract the appropriate reader is contained in the

- A. introduction
- \*B. title
- C. synopsis
- D. preamble

#### 1.22 Knowledge of Trends and Sequences

After acquiring a knowledge of specifics, the student becomes aware of their present relationships and the processes of their development in time. (For example, in English, the student shall know the trends or sequences of change in such things as essay themes, form and style.)

Sample objectives and items:

1. The student knows that the problems and conflicts of each century produce changing themes in the works of essayists.

Item: Which of the following essay themes, predominant in the Victorian Age, is no longer popular?

- \*A. Empire colonization is a unifying force.
- B. Social conscience is lagging behind scientific knowledge.
- C. Nationalism can be dangerous.
- D. Excesses characterized the Industrial Revolution.

2. The student knows that with a greater emphasis on artistic unity the modern essay has become generally less digressive.

Item: Because the modern essay emphasizes artistic unity it has become less

- A. relevant to the period
- \*B. digressive in content
- C. interesting to the reader
- D. pertinent to the problem

### 1.23 Knowledge of Classifications and Categories

In every field there are classifications, sets, divisions and arrangements arbitrarily devised to structure and systematize the body of specifics to make it easier to understand these specifics. (For example, in English, the student shall know that the essay and its various aspects may be classified in many ways.)

Sample objectives and items:

1. The student knows that many essay themes relate to the same topic and may therefore be classified under that topic.

Item: Of the following alternatives, essay THEME may best be classified under

- A. style
- B. subject
- \*C. content
- D. author

2. The student knows that essays may be classified under such things as subject, period, writer, purpose, style structure.

Item: The subject, period, writer, purpose, style and structure of an essay may all be used to determine

- A. criteria
- \*B. classifications
- C. impressions
- D. theme

### 1.24 Knowledge of Criteria

The student knows the criteria by which facts, principles, opinions and conduct may be judged. (For example, in English, the student shall know the criteria for evaluating the essay as a vehicle designed to fulfill the purpose of the essayist.)

Sample objectives and items:

1. The student knows that one of the criteria for judging the validity of the development of an essay theme is the use of supporting evidence.

Item: The development of an essay theme is MOST valid if

- \*A. it is supported by evidence
- B. the essayist knows the field
- C. it is contemporary
- D. the essayist is sincere

2. The student knows that artistic unity is a criterion used to evaluate an essay.

Item: Of the following criteria, the best for judging the worth of an essay as a work of art is

- A. a synopsis which reflects the theme
- \*B. the relevancy to the theme of the details of composition
- C. an introduction which clarifies theme
- D. the relevancy of theme to current opinion

#### 1.25 Knowledge of Methodology

There are various methods of inquiry used to investigate a subject field. The student is aware of the appropriate techniques and procedures. (For example, in English, the student shall know such things as the methods used for both composing and analyzing an essay effectively.)

Sample objectives and items:

1. The student knows that the essayist may state his theme directly or reveal it indirectly through devices of structure and style.

Item: All of the following are methods of revealing the theme of an essay indirectly EXCEPT

- A. giving examples
- B. relating anecdotes
- \*C. making statements
- D. using metaphors

2. The student knows the procedure used to prepare an essay.

Item: Which of the following is the first step in preparing an essay?

- \*A. analysis of the subject
- B. writing an introduction
- C. making an outline
- D. collecting the data

### 1.30 Knowledge of Universals and Abstractions in a Field

The student knows the concepts which bring together a large number of specific facts and make them meaningful by describing their processes and interrelationships. These concepts are the broad patterns, theories and generalizations which organize and summarize the whole body of knowledge in a field.

### 1.31 Knowledge of Principles and Generalizations

The student knows the basic principles or generalizations which underlie or determine particular arrangements of specifics. (For example, in English, the student shall know that some of the principles of effective essay development are humour, satire, expository patterns, coherence and artistic unity.)

Sample objectives and items:

1. The student knows that theme intertwines subject, structure and style to give the essay artistic unity.

Item: The theme, intertwining subject, structure and style, gives the essay

- A. structural balance
- \*B. artistic unity
- C. subject digression
- D. reader satisfaction

2. The student knows that coherence in an essay is developed explicitly by transitional devices and implicitly by logical development of ideas.

Item: The use of transitional devices and logical development of ideas gives an essay

- \*A. coherence
- B. form
- C. balance
- D. relevance

### 1.32 Knowledge of Theories and Structure

The student knows the more complex theories and structures which comprise the whole body of principles and generalizations of category 1.31, and which provide an overall understanding of their particularities and interrelationships. (For example, in English, the student shall know that when he is attempting to develop an essay by combining clear thinking with effective techniques of writing he is working in the areas of logic and rhetoric.)

Sample objectives and items:

1. The student knows that within the area of logic and rhetoric, thinking and writing are processes that the essayist combines to produce a clear expression of theme.

Item: The development of essay theme falls within which of the following areas of theory?

- A. logic and craft
- B. philosophy and dialectic
- \*C. logic and rhetoric
- D. dialectic and criticism

2. The student knows that expository patterns, figures of speech, satire and argument, as used by the essayist, are some of the principles and generalizations that constitute the broader concept of rhetoric which is the whole craft of language.

Item: The essayist's study of the principles of satire, exposition and metaphor are included in the field of

- A. cybernetics
- \*B. rhetoric
- C. ceramics
- D. kinematics

## 2.00 COMPREHENSION

COMPREHENSION is a transitional category between KNOWLEDGE and the HIGHER MENTAL PROCESSES.

At the KNOWLEDGE level the student demonstrates a mere awareness of both simple and complex concepts without indicating the degree of his understanding.

At the COMPREHENSION level the student can demonstrate in various ways the degree to which he understands these concepts. He has the ability to understand the literal message contained in the parts of a communication and translate it into meaningful terms, to secure a total impression of the whole communication, or to make predictions based on the information given.

### 2.10 Translation

The student's competence in understanding the meaning of a communication will depend on his possession of relevant knowledge and the denotative meaning he can give to various parts of that communication. To demonstrate his understanding of a concept or part of a communication, the student is able to meaningfully associate related ideas in order to formulate or identify new examples or new ways of presenting that concept or part of a communication. Translation thus involves the expression of parts of a communication in other forms or in other terms; that is, from one level of abstraction to another, from symbolic form to another form, or from one verbal form to another. (For example, in English, the student shall be able to express in other verbal forms or in other terms the ideas expressed in an essay.)

Sample objectives and items:

1. The student is able to translate the theme of a short essay passage from one symbolic form into another.

Item: If an essayist implied his theme in the statement, "Our course lies between Scylla and Charybdis," which of the following alternatives would be the translation?

- A. We are compounding a felony.
  - B. A rolling stone gathers no moss.
  - \*C. We are on the horns of a dilemma.
  - D. We are lying low.
2. The student is able to translate difficult parts of an essay into meaningful terms to show that he understands them.

Item: "That the energies of mankind should be kept in employment by the struggle for riches, as they were formerly by the struggle of war, until the better minds succeed in educating the others into better things is undoubtably more desirable than that they should rust and stagnate. While minds are coarse they require coarse stimuli, and let them have them."

(This passage, taken from John Stuart Mill's essay PRINCIPLES OF POLITICAL ECONOMY, will be used for all succeeding essay items at the COMPREHENSION level.)

In the last phrase of the passage by John Stuart Mill quoted above, "and let them have them", the words "them" and "them" refer to

- A. better minds and energies of mankind
- B. mankind and its struggles
- C. the stimuli of war and riches
- \*D. coarse minds and coarse stimuli

## 2.20 Interpretation

In this category, the student is able to go beyond the part-for-part translation of the passage to secure a total impression of what the communication contains in terms of relevant experiences and ideas. Demonstrating this total view of a communication may require reordering or rearranging major parts or ideas. (For example, in English, the student shall be able to interpret the essayist's theme and emotion implied by the whole passage.)

Sample objectives and items:

1. By the interpretation of a complete passage, the student is able to **determine the essayist's theme.**

Item: Of the following alternatives, which would best convey the central idea of the passage by John Stuart Mill quoted above?

- A. The struggle for riches, which has replaced war, causes men's minds to stagnate.
- B. It is desirable that people with better minds should provide stimuli for those with coarse minds.
- \*C. Until standards are lifted, the base struggle for money, which has replaced war, is at best better than apathy.
- D. It is a good thing for man to strive for wealth because it keeps his mind off war.

2. By the total impression conveyed by a passage, the student is able to discover the emotional point of view of the essayist.

Item: In the passage quoted on p. 30, John Stuart Mill's attitude seems to be one of

- A. distaste for war
- B. approval of materialism
- \*C. contempt for materialism
- D. toleration of ignorance

### 2.30 Extrapolation

From the understanding of a communication derived through translation and interpretation, the student is able to extend the information contained in the communication to the point of reasonable prediction. (For example, in English, the student shall be able to infer certain developments from his understanding of the theme and the emotion evoked by an essay passage.)

Sample objectives and items:

1. From his comprehension of the theme of an essay passage, the student is able to recognize an appropriate continuation by the same writer on the same subject.
2. From his comprehension of the attitude or slant of a passage, the student is able to confirm his choice of a further communication by the same essayist.

Item: (evaluating objectives 1. and 2. simultaneously)

Basing your selection on your interpretation of the theme of the passage (p. 30), and on the attitude of the essayist, John Stuart Mill, select one of the following quotations as part of the same essay.

- A. "When morals cease to be a matter of tradition and orthodoxy -- that is the habits formulated, corrected and elevated by the continuous thought and direction of the Church -- and when each man is to elaborate his own, then personality becomes a thing of alarming importance."
- \*B. "I know not why it should be a matter of congratulations that persons who are already richer than anyone needs to be, should have doubled their means of consuming things which give little or no pleasure except as representative of wealth."
- C. "In an age when industrial development is dependent on science and technical inventions, economic facts are subject to pressures from technology as well as from capital."
- D. "The sole end for which mankind are warranted, individually or collectively, in interfering with the liberty of action of any of their number, is self-protection."

### 3.00 APPLICATION

At the KNOWLEDGE level the student demonstrates a mere awareness of both simple and complex concepts, without indicating the degree of his understanding.

At the COMPREHENSION level the student can demonstrate in various ways the degree to which he understands these concepts.

At the APPLICATION level (the first of the Higher Mental Processes) the student is faced with a new or unfamiliar situation where no mode of solution is specified. He must independently determine and use, from his own knowledge and understanding of related concepts, whatever is most appropriate in dealing with the new situation. Usually this will involve the choice and application of some principle or generalization. (For example, in English, the student shall know the principles of logic and rhetoric and be able to select and apply those which are appropriate to the understanding of an essay.)

Sample objectives and items:

1. When a student is presented with an unfamiliar essay, he is able to independently choose and apply the principle of theme to understand the relationship between elements of the essay.

Item: In the passage by John Stuart Mill (p. 30) the relationship of "coarse minds" and "struggle for riches" is one of

- \*A. theme
- B. subject
- C. form
- D. technique

2. The student is able to apply the principles of argument to an unfamiliar essay.

Item: In the above mentioned passage (p. 30), John Stuart Mill develops his argument for higher values by

- A. inductive reasoning
- B. "ad hominem" premise
- \*C. statement of opinion
- D. fallacious reasoning

This longer passage from PRINCIPLES OF POLITICAL ECONOMY by John Stuart Mill, which contains the excerpt quoted previously, will be used to illustrate the following levels of ANALYSIS (4.00), SYNTHESIS (5.00) and EVALUATION (6.00) in order to show more clearly the differences between these processes.

(1) That the energies of mankind should be kept in employment by the struggle for riches, as they were formerly by the struggle of war, until the better minds succeed in educating the others into better things, is undoubtably more desirable than that they should rust and stagnate. While minds are coarse they require coarse stimuli, and let them have them. (2) In the meantime, those who do not accept the present very early stage of human improvement as its ultimate type, may be excused for being comparatively indifferent to the kind of economic progress which excites the congratulations of ordinary politicians; the mere increase of production and accumulation. For the safety of national independence it is essential that a country should not fall much behind its neighbours in these things. (3) But in themselves they are of little importance, so long as neither the increase of population nor anything else prevents the mass of the people from reaping any part of the benefit of them. I know not why it should be a matter of congratulation that persons who are already richer than anyone needs to be should have doubled their means of consuming things which give little or no pleasure except as representative of wealth; or that numbers of individuals should pass over, every year, from the middle classes into a richer class, or from the class of the occupied rich to that of the unoccupied. (4) It is only in the backward countries of the world that increased production is still an important object: in those most advanced, what is economically needed is a better distribution, of which one indispensable means is a stricter restraint on population. Levelling institutions, either of a just or of an unjust kind, cannot alone accomplish it; they may lower the heights of society, but they cannot, of themselves, permanently raise the depths.

#### 4.00 ANALYSIS

Unlike COMPREHENSION (where the emphasis is on the grasp of the meaning and intent of the material), and APPLICATION (where the emphasis is on remembering and bringing to bear upon unfamiliar material appropriate generalizations or principles), ANALYSIS emphasizes the breakdown of the material into its constituent elements, the detection of relationships of elements, and of the way they are organized. ANALYSIS may be directed at the techniques and devices used to convey meaning and thus lead to fuller comprehension as a prelude to evaluation. Thus, ANALYSIS is a more detailed process often used to test principles such as relevancy, by examining the separate elements of a communication.

##### 4.10 Analysis of Elements

In this category the student shall be able to break down a communication into its elements. These elements may be either stated or implied. He can thus identify or classify the elements in order to determine such things as the hypothesis, conclusions, underlying assumptions, and statements of fact, value or intent. (For example, in English, the student shall be able to break down an essay into its elements, in order to determine the importance of the statements, their implications and assumptions, and their validity as objective or subjective assertions.)

Sample objectives and items:

1. By analysis, the student is able to determine the different aspects of theme inferred from various elements of an essay as preparation for stating the main theme.

Item: All of the following are aspects of the main theme of the passage by John Stuart Mill (p. 33) EXCEPT

- A. Man has progressed but little by turning his energies from war to the accumulation of wealth.
- \*B. Better distribution of wealth will only be achieved by revolt against the heights of society.
- C. The accumulation of wealth is only an early stage of human improvement.
- D. The stage that is an advancement on accumulation of wealth is better distribution of wealth.

2. By analysis, the student is able to discover the implications, assumptions and emphases of the various parts of an essay.

Item: In section (1) of the above passage (p. 33), which of the following does John Stuart Mill convey as a factual statement and not as an assumption?

- A. A person who pursues riches has a coarse mind.
- B. Some people have better minds than others.
- \*C. Man pursues war or wealth.
- D. Minds stagnate without stimuli.

#### 4.20 Analysis of Relationships

After breaking down a communication into its constituent parts, the student is able to determine the relationships of the parts to each other and to larger parts of the whole. He is able to distinguish such things as the inconsistency and the irrelevancy of parts to the whole or central idea of a communication. (For example, in English, the student shall be able to determine the relationship of such things as subject, theme, tone, title, choice of words, sentences, expository patterns and structure to each other and to the artistic unity of the essay.)

Sample objectives and items:

1. The student is able to analyze an essay in order to determine the relationships between the theme and elements of the essay or assumptions of the author.

Item: Which of the following themes would be closely related to most elements of the above passage (p. 33) and to the assumptions of the author?

- A. The people of backward countries need to amass wealth in order to maintain independence.
- B. The accumulation of wealth for its own sake is a base pursuit, only slightly better than engaging in war.
- \*C. For advanced societies the next step in human improvement is a better distribution of wealth.
- D. Some politicians have such coarse minds that all they think of is the production and accumulation of national wealth.

2. The student is able to analyze an essay in order to distinguish between cause-and-effect and other sequential relationships.

Item: All of these cause-and-effect relationships are suggested in the above excerpt (p. 33) EXCEPT

- A. struggle for riches → coarseness of mind
- B. unacceptance of the present as man's ultimate stage → indifference to increase in production and accumulation
- C. a stricter restraint on population → better distribution of wealth
- \*D. the struggle of war → the struggle for riches

#### 4.30 Analysis of Organizational Principles

The student must be able to determine the structural and organizational principles of a communication. These include 1) structural principles such as form or pattern around which the author consciously organizes his arguments, evidence or other elements, and 2) organizational qualities such as the author's conception of his field, his point of view, his purpose and his attitude. (For example, in English, the student shall be able to analyze the structure and organization of an essay to determine the essayist's attitude toward his subject.)

Sample objectives and items:

1. The student is able to determine bias underlying an essayist's theme by analyzing the organization of the argument.

Item: The bias underlying Mill's theme (p. 33) can be detected because he OMITTS which of the following organizational principles?

- A. comparison and contrast
- B. correlated detail
- \*C. corroborative fact
- D. cause-and-effect relationship

2. By analyzing the essayist's method of presentation, the student is able to determine why an author is interested in his subject.

Item: A study of Mill's presentation in the above passage (p. 33) shows that he regards political economy as a means of

- \*A. human improvement
- B. national independence
- C. social stratification
- D. universal suffrage

## 5.00 SYNTHESIS

The process of SYNTHESIS involves KNOWLEDGE, COMPREHENSION, APPLICATION and ANALYSIS, but the final product is a communication formed by the unique integration of selected elements. The student is able to draw numerous elements from his experience and imaginatively organize them to form a new meaningful whole.

As multiple choice items are not appropriate for evaluating at this level, a special section on Essay Writing is included on page 113.

### 5.10 Production of a Unique Communication

The student is able to imaginatively express his ideas in a unique communication. He selects elements and organizes them according to his needs for personal expression. The content cannot be pre-determined but there are controlling or limiting factors: the nature of the audience; the choice of the medium (poetry, essay, or music); the experience or background peculiar to each individual. (For example, in English, the student shall be able to write an essay on a given subject, selecting the elements and organizing the material in whatever way he considers most effective for personal pleasure or successful communication of ideas and opinions.)

This process cannot be tested by multiple choice items. However, there are ways of testing the production of a unique communication.

Sample objectives and items:

1. Having been supplied with resource material relevant to a particular topic, the student is able to use the data to develop a theme on the topic in essay form.

Item: Using the resource material provided write an essay arguing for or against a controversial question such as Quebec sovereignty, censorship, educational T.V. or personal ownership of property.

2. Having been supplied with data provided in the English 30 course, the student is able to develop an essay.

Item: From the literature which you have studied this year, select an essay, short story, novel, poem or play which has a theme based on the good and evil in man. In an essay explain how the author develops his theme and discuss his attitude to good and evil as revealed in his work.

## 5.20 Production of a Plan or a Proposed Set of Operations

The student is able to construct a plan of operations to fulfill certain task requirements laid down in the form of specifications or data. The fulfillment of these requirements is the criterion by which the plan may be judged. Making the plan is the act of synthesis, for the student's way of developing the plan to meet the specifications is uniquely his own. (For example, in English, the student shall be able to make an outline for an essay according to particular specifications of purpose, content, techniques of exposition or the nature of the audience.)

Sample objectives and items:

1. The student, required to support theme with data, is able to develop an appropriate set of operations.

Item: Show how you would organize an essay to develop a theme on the following topic:

Evaluate the contribution which a study of literature makes to skill in using the English language.

Indicate in your plan the expository techniques you would use in this essay.

2. The student, given the audience and the expository technique, is able to create an essay plan for the development of his theme.

Item: Show how you would develop two separate essays that would meet the following requirements:

Using the expository technique of process, explain

A. to your best friend

B. to the principal of your school

the reason for your absence on Friday afternoon.

## 5.30 Derivation of a Set of Abstract Relations

The student's objective is to produce or derive a set of abstract relations. The student may begin with concrete data or specific materials which he then has to classify or explain; or he may begin with various literal or figurative communications from which he must abstract generalizations. (For example, in English, the student shall be able to classify essays of his text after he has mastered their content.)

Sample objectives and items:

1. The student is able to determine the relationships among the themes of essays and derive a unique system of classification.

Item: Identify the theme of each of ten essays and derive a system of classification based on the interrelationships of the themes.

2. The student is able to determine similarities among essays and derive appropriate generalizations.

Item: Select five essays and identify one element common to all. Refer to elements found in the areas of style, subject, structure or essayist's attitude.

## 6.00 EVALUATION

Evaluation concerns the making of judgments about the value of ideas, methods, structures and materials. In order to make an evaluation, the student uses either his own standards of appraisal or criteria which have been given to him. EVALUATION is regarded as a complex process which involves some or all of the other behaviors of KNOWLEDGE, COMPREHENSION, APPLICATION, ANALYSIS and SYNTHESIS, but with the addition of criteria for evaluation. Judgments must be made on either internal or external criteria rather than on a student's own emotion or opinion. [It should be remembered that at this level at least two (preferably all) distractors of multiple-choice items have some degree of acceptability, but that the keyed alternative must be "most" correct.]

### 6.10 Judgment in Terms of Internal Evidence

The student is able to evaluate such things as the accuracy or consistency of a communication in terms of logic and other evidence contained within the communication. (For example, in English, the student shall be able to evaluate such things as the validity or acceptability of a viewpoint contained in an essay in terms of logical reasoning.)

Sample objectives and items:

1. The student is able to analyze a particular section of an essay and then evaluate its acceptability in terms of the theme of the whole passage.

Item: Which of the following alternatives is LEAST acceptable in terms of the theme of the above passage (p. 33)?

- A. Population restriction would result in better distribution of wealth.
- \*B. The attitude of ordinary politicians to piling up national wealth is cause for indifference.
- C. Better minds and coarse minds create their own levels.
- D. Human improvement is at only a very early stage of development.

2. The student is able to judge what purpose has been successfully fulfilled through the content, structure and style of an essay.

Item: Judging in terms of the content, structure and style of the above passage (p. 33), the author's purpose is primarily to

- A. exhort
- \*B. stimulate
- C. explain
- D. inform

## 6.20 Judgment in Terms of External Criteria

The student must be competent in evaluating a variety of materials. Evaluation first involves determining the type of materials so that appropriate criteria may be chosen. Because a selection may belong to more than one of several different types, it may be evaluated as a member of each. Some of the criteria may be (1) the achievement of purpose; (2) the techniques, rules, or standards by which such works are generally judged; or (3) the comparison of the work with other works in the same field, especially if another work has been accepted as a model. Therefore, the amount of knowledge required for evaluation is very extensive. (For example, in English, a student shall be able to evaluate an essay in terms of:

- techniques of logic and rhetoric used for exposition
- other communications accepted as models of essay form
- other essays written during the same period
- the history of the period when the essay was written
- biographical information about the essayist
- the fields of learning which have bearing on the content)

Sample objectives and items:

1. The student, through his knowledge of the traditional techniques of logic and rhetoric, is able to evaluate the appropriateness and success of the means used by the essayist to promote the theme of his essay.

Item: Below are listed some of the criteria of logic and rhetoric which may be used to evaluate the success of methods used in the above passage (p. 33) to promote the theme.

On your answer sheet, blacken space

- A. if the author employed it effectively
- B. if the author employed it ineffectively
- C. if it would have been effective but the author did not use it
- D. if the author employed it effectively, but its use weakened his argument

- C 1. paragraphing ideas
- A 2. deductive reasoning
- A 3. attacking the opposite
- A 4. comparison and contrast
- C 5. statistical data related to content

2. The student, given possible bases for judgments about the worth of an essay, is able to select and use criteria which are appropriate in evaluating that essay.

Item: By relating each of the following pieces of information in items 1 through 4 to the above passage (p. 33) determine how each could be used as a criterion for judging the passage.

On your answer sheet, blacken space

- A. if the item should contribute to the reader's understanding of the passage
- B. if the item should lead the reader to trust the judgment of John Stuart Mill
- C. if the item should lead the reader to distrust the writer's judgment
- D. if the item has no significance to the evaluation of the passage

- B 1. Mill was made head of the Examiner's Department in India House in 1856.
- B 2. Mill was elected to parliament in 1865.
- D 3. Mill was an unsuccessful parliamentary candidate in 1868.
- B 4. Mill was taught Greek by his father when he was three or four, arithmetic when he was eight, logic at twelve, and political economy at thirteen.

## SECTION B:

THE SHORT STORY1.00 KNOWLEDGE

(For general explanations of each major category and each sub-category in this section please refer to the corresponding headings in the previous section "The Essay.")

1.10 Knowledge of Specifics

(Under category 1.10 only sub-category 1.12 is illustrated.)

## 1.12 Knowledge of Specific Facts

In English, the student shall know facts concerned with such things as theme and other structural elements related to the short story.

Sample objectives and items:

1. The student is able to recall specific facts related to theme.

Item: The main function of theme in a short story is to

- A. help develop character
- \*B. give the reader something to think about
- C. suggest the importance of setting
- D. help the reader find the moral

2. The student is able to recall specific facts related to creating mood in a short story.

Item: A good way for the writer to create mood is to present the situation

- \*A. indirectly
- B. directly
- C. deliberately
- D. denotatively

1.20 Knowledge of Ways and Means of Dealing with Specifics

(Under category 1.20 only sub-category 1.24 is illustrated.)

## 1.24 Knowledge of Criteria

In English, the student shall know the criteria used to judge such things as the quality of the various elements in a short story.

Sample objectives and items:

1. The student knows the criteria used to judge the expression of theme of a short story.

Item: In the short story one criterion for evaluating the acceptability of a statement of theme is that it takes the form of a generalization which

- A. is confined to situations within the story
- B. endorses the reader's view point
- \*C. is about the nature of man and life in general
- D. includes implications that arise from the story

2. The student knows the techniques which serve as the best criteria for evaluating the ways in which mood is created in a short story.

Item: What is the best criterion for evaluating the way in which mood is created in a short story?

- A. The author instructs the reader what emotion to experience.
- \*B. The author suggests it indirectly through situations.
- C. The author uses loaded words which demand an emotional response.
- D. The author creates a pleasant life situation.

### 1.30 Knowledge of Universals and Abstractions in a Field

(Under category 1.30 only sub-category 1.31 is illustrated.)

#### 1.31 Knowledge of Principles and Generalizations

In English, the student shall know principles and generalizations applicable to such things as good short story structure.

Sample objectives and items:

1. The student is able to recall generalizations about theme in short story writing.

Item: Which of the following generalizations about theme in short stories is true?

- \*A. Theme exists in all interpretive fiction but not necessarily in escape fiction.
- B. Theme exists in all interpretive fiction and in all escape fiction.
- C. Theme exists in escape fiction but not necessarily in interpretive fiction.
- D. Theme exists in some interpretive fiction and in some escape fiction.

2. The student is able to recall generalizations about symbols used in short stories.

Item: The most accurate generalization about symbols used in short story writing is that they must suggest

- A. only one figurative meaning
- B. a meaning outside the terms of the story
- \*C. a meaning different in kind from a literal meaning
- D. a meaning at the literal level

## 2.00 COMPREHENSION

(For general explanations of this category and each of the following sub-categories please refer to the corresponding headings in the previous section "The Essay.")

### 2.10 Translation

In English, the student shall be able to translate from one form to another such things as the terms and concepts used in the context of short story theory or in given selections.

At this point the further subdivisions sometimes included under 2.10 are illustrated. Objectives and items nos. 1 and 2 illustrate "translation from one level of abstraction to another." Objective and item 3 illustrate "translation from symbolic form to another form and vice-versa." Objective and item 4 illustrate "translation from one verbal form to another."

Sample objectives and items:

1. The student is able to translate such things as abstract terms used in short story theory to other levels of abstraction.

Item: "The function of the interpretive writer is not to state a theme but to vivify it."  
The short story writer must therefore

- \*A. deliver the theme through sensory impressions
- B. clarify the theme by appealing to reason
- C. present a concise comment on life
- D. state the theme intensely

2. The student is able to demonstrate his understanding of terms such as "indirectly" and "dramatically," as used in short story theory, by distinguishing between examples of each.

Item: The mood of a short story should be presented both indirectly and dramatically.

Which of the following BEST illustrates this principle?

- A. I was sick unto death with that long agony.
- B. Dark it was, cold and drafty.
- \*C. The silence, and stillness, and night were the universe.
- D. He was infuriated by the taunts of the crowd.

3. The student is able to translate the literal form of a symbol used in a short story into its abstract meaning.

Item: In the following excerpt, taken from "The Monkey's Paw" by W. W. Jacobs, the speaker is telling about a monkey's paw which is supposed to have certain magical powers.

"It had a spell put on it by an old fakir," said the sergeant-major, "a very old man. He wanted to show that fate ruled people's lives, and that those who interfered with it did so to their sorrow. He put a spell on it so that three separate men could each have three wishes from it."

In The above quotation, the moneky's paw most likley synbolizes man's

- \*A. attempt to change the course of his life
- B. willingness to sacrifice anything for selfish gain
- C. desire to be better than his neighbour
- D. envy of those who possess material things

4. The student is able to translate the figurative language of a short story into ordinary English.

Item: In the following quotation the character, Denis, is trapped in a dark room. Although he can see nothing, he detects sounds which suggest an unknown presence. Suddenly he becomes aware of a vertical thread of light somewhere in the interior of the house. "It was like a piece of solid ground to a man laboring in a morass."

This means the light

- A. causes Denis to feel bold and secure
- B. is a signal that Denis was no longer in danger
- \*C. gives Denis his first hope of saving himself
- D. symbolizes the instinct of survival in man

## 2.20 Interpretation

In English, the student shall be able to interpret such things as the author's theme and characterization from the implications in a short story.

Sample objectives and items:

1. The student is able to interpret the theme of a short story by drawing inferences from the dialogue.

Read the following passage taken from "The Most Dangerous Game" by Richard Connell and answer the items.

"It will be light in Rio," promised Whitney.  
 "We should make it in a few days. I hope the jaguar guns come from Purdey's. We should have some good hunting up the Amazon. Great sport, hunting."  
 "The best sport in the world," agreed Rainsford.  
 "For the hunter," amended Whitney. "Not for the jaguar."  
 "Don't talk rot, Whitney," said Rainsford.  
 "You're a big game hunter, not a philosopher. Who cares how a jaguar feels?"  
 "Perhaps the jaguar does," observed Whitney.  
 "Bah! They've no understanding."  
 "Even so, I rather think they understand one thing -- fear. The fear of pain and the fear of death."  
 "Nonsense," laughed Rainsford. "This hot weather is making you soft, Whitney. Be a realist. The world is made up of two classes -- the hunters and the huntees. Luckily, you and I are hunters. Do you think we've passed that island yet?"

Item: Which of the following statements best expresses the theme as inferred from the dialogue of the above excerpt?

- A. Realists have no sympathy for animals
- B. The world is made up of the hunters and the hunted.
- \*C. Agreement is not necessarily universal on what is a desirable attitude toward hunting.
- D. Realists and philosophers frequently argue about how hunted animals feel.

2. The student is able to interpret characterization in a short story by drawing inferences from the dialogue.

Item: Which of these statements is the best interpretation of character in the above passage?

- A. Hunters have a streak of cruelty in them.
- \*B. Whitney's philosophy of hunting is very subjective.
- C. Rainsford's philosophy of hunting is subjective.
- D. Hunters consider the feeling of an animal.

## 2.30 Extrapolation

In English, the student shall be able to predict such things as what areas the author will emphasize (for example, theme or mood) in a short story on the basis of trends and sequences in a given passage.

## Sample objectives and items:

1. The student is able to infer the relationship of theme to other elements in a short story on the basis of a given passage.

During the whole of a dull, dark, and soundless day in the autumn of the year, when the clouds hung oppressively low in the heavens, I had been passing alone, on horseback, through a singularly dreary tract of country; and at length found myself, as the shades of the evening drew on, within view of the melancholy House of Usher. I know not how it was; but, with the first glimpse of the building, a sense of gloom pervaded my spirit. I say insufferable; pleasurable, because poetic, sentiment, with which the mind usually receives even the sternest natural images of the desolate or terrible. I looked upon the scene before me -- upon the mere house, and the simple landscape features of the domain -- upon the bleak walls -- upon a few rank sedges -- and upon a few white trunks of decayed trees -- with an utter depression of soul which I can compare to no earthly sensation more properly than to the afterdream of the reveler upon opium -- the bitter lapse into every-day life -- the hideous dropping off of the veil. There was an iciness, a sinking, a sickening of the heart -- an unredeemed dreariness of thought which no goading of the imagination could torture into aught of the sublime. What was it -- I paused to think -- what was it that so unnerved me in the contemplation of the House of Usher?

Item: From the above passage, taken from "Fall of the House of Usher" by Edgar A. Poe, it may be inferred that, in this short story theme will be

- A. the dominant element
- B. secondary to character
- \*C. secondary to mood
- D. secondary to setting

2. The student is able to predict what the dominant effect of a short story will be in terms of a given passage.

Item: The above passage foreshadows the

- A. narrator's fear of death
- B. narrator's delight in morbid details
- \*C. ominous mood that will prevail in this situation
- D. part that fate will play in this story

3.00 APPLICATION

The items for the Higher Mental Processes in categories 3.00, 4.00 and 6.00 are based on the following passage taken from "All the Years of Her Life" by Morley Callaghan:

. . . she put out her hand to Mr. Carr and said politely, "I'm Mrs. Higgins. I'm Alfred's mother."

Mr. Carr was a little embarrassed by her lack of terror and her simplicity, and he hardly knew what to say to her, so she asked, "Is Alfred in trouble?"

"He is. He's been taking things from the store. I caught him red-handed. Little things like compacts and toothpaste and lipsticks. Stuff he can sell easily," the proprietor said.

As she listened Mrs. Higgins looked at Alfred sometimes and nodded her head sadly, and when Sam Carr had finished she said gravely, "Is it so, Alfred?"

"Yes."

"Why have you been doing it?"

"I been spending money, I guess."

"On what?"

"Going around with the guys, I guess," Alfred said.

Mrs. Higgins put out her hand and touched Sam Carr's arm with an understanding gentleness, and speaking as though afraid of disturbing him, she said, "If you would only listen to me before doing anything." Her simple earnestness made her shy; her humility made her falter and look away, but in a moment she was smiling gravely again, and she said with a kind of patient dignity, "What did you intend to do, Mr. Carr?"

"I was going to get a cop. That's what I ought to do."

"Yes, I suppose so. It's not for me to say, because he's my son. Yet I sometimes think a little good advice is the best thing for a boy when he's at a certain period in his life," she said.

Alfred couldn't understand his mother's quiet composure, for if they had been at home and someone had suggested that he was going to be arrested, he knew she would be in a rage and would cry out against him. Yet now she was standing there with that gentle, pleading smile on her face, saying, "I wonder if you don't think it would be better just to let him come home with me. He looks a big fellow, doesn't he? It takes some of them a long time to get any sense," and they both stared at Alfred, who shifted away with a bit of light shining for a moment on his thin face and the tiny pimples over his cheek-bone.

But even while he was turning away uneasily Alfred was realizing that Mr. Carr had become aware that his mother was really a fine woman; he knew that Sam Carr was puzzled by his mother, as if he had expected her to come in plead with him tearfully, and instead he was being made to feel a bit ashamed by her vast tolerance. While there was only the sound of the mother's soft, assured voice in the store, Mr. Carr began to nod his head encouragingly at her. Without being alarmed, while being just large and still and simple and hopeful, she was becoming dominant there in the dimly lit store. "Of course, I don't want to be harsh," Mr. Carr was saying, "I'll tell you what I'll do. I'll just fire him and let it go at that. How's that?" and he got up and shook hands with Mrs. Higgins, bowing low to her in deep respect.

There was such warmth and gratitude in the way she said, "I'll never forget your kindness," that Mr. Carr began to feel warm and genial himself.

"Sorry we had to meet his way," he said. "But I'm glad I got in touch with you. Just wanted to do the right thing, that's all" he said.

"It's better to meet like this than never, isn't it?" she said. Suddenly they clasped hands as if they liked each other, as if they had known each other a long time. "Good night, sir," she said.

"Good night, Mrs. Higgins. I'm truly sorry," he said.

. . . . .

While Alfred was undressing in his bedroom, he heard his mother moving around the kitchen. She filled the kettle and put it on the stove. She moved a chair. And as he listened there was no shame in him, just wonder and a kind of admiration of her strength and repose. He could still see Sam Carr nodding his head encouragingly to her; he could hear her talking simply and earnestly, and as he sat on his bed he felt a pride in her strength. "She certainly was smooth," he thought. "Gee, I'd like to tell her she sounded swell."

And at last he got up and went along to the kitchen, and when he was at the door he saw his mother pouring herself a cup of tea. He watched and he didn't move. Her face, as she sat there, was a frightened, broken face utterly unlike the face of the woman who had been so assured a little while ago in the drugstore. When she reached out and lifted the kettle to pour hot water in her cup, her hand trembled and the water splashed on the stove. Leaning back in the chair, she sighed and lifted the cup to her lips, and her lips were groping loosely as if they would never reach the cup. She swallowed the hot tea eagerly, and then she straightened up in relief, though the hand holding the cup still trembled. She looked very old.

It seemed to Alfred that this was the way it had been every time he had been in trouble before, that this trembling had really been in her as she hurried out half-dressed to the drugstore. He understood why she had sat alone in the kitchen the night his young sister had kept repeating doggedly that she was getting married. Now he felt all that his mother had been thinking of as they walked along the street together a little while ago. He watched his mother, and he never spoke, but at that moment his youth seemed to be over; he knew all the years of her life by the way her hand trembled as she raised the cup to her lips. It seemed to him that this was the first time he had ever looked upon his mother.

3.00 APPLICATION

(For a general explanation of this category please refer to the corresponding heading in the previous section "The Essay.")

In English, the student shall be able to select and apply those principles of short story theory which will help him to understand such things as the meaning of the story.

Sample objectives and items:

1. The student is able to apply the principles of conflict in order to determine theme in a short story.

Item: In order to extract the theme evident in the passage (p. 50) one must consider particularly the

- \*A. son's reaction to his mother's inner conflict
- B. mental conflict between the mother and Mr. Carr
- C. physical conflict between mother and son
- D. emotional conflict in the boy

2. The student is able to apply his knowledge of principles of characterization to a short story.

Item: Characterization in the above passage (p. 50) contributes primarily to the

- A. mood
- \*B. theme
- C. atmosphere
- D. conflict

#### 4.00 ANALYSIS

(For general explanations of this category and each of the following sub-categories please refer to the corresponding headings in the previous section "The Essay.")

##### 4.10 Analysis of Elements

In English, the student shall be able to analyze a short story in order to determine the significance of its elements in terms of such things as theme, characterization and mood.

Sample objectives and items:

1. By analysis, the student is able to recognize unstated assumptions of a short story and thus can determine the theme.

Item: Basing your choice on a careful examination of the assumptions of the above passage (p. 50), select the BEST statement of its theme.

- A. Parents should give more time to their children.
- B. Many young people are unable to see the consequences of their actions.
- C. Mothers grow prematurely old worrying about the deviant behavior of their children.
- \*D. Seeing the consequences of one's selfish actions can change undesirable behavior patterns.

2. The student is able to identify the motives of a character in a short story from evidence stated or implied.

Item: In the above passage (p. 50), Mr. Carr changed his attitude toward the situation because

- A. Alfred was submissive during the interview
- \*B. Mrs. Higgins acted quite differently from what he expected
- C. he suddenly realized Mrs. Higgins' predicament
- D. he felt sorry for Mrs. Higgins

##### 4.20 Analysis of Relationships

In English, the student shall be able to determine the significance of relationships among various short story elements, or between each element and any major aspect such as theme or character development.

Sample objectives and items:

1. The student is able to recognize each element in a short story and determine its relationship to the statement of theme.

Item: The theme of the above passage (p. 50) is dependent on

- \*A. the dynamic character of Alfred
- B. the developing character of Mrs. Higgins
- C. emotional conflict within Alfred
- D. the change of attitude in Mr. Carr

2. The student is able to analyze a short story in order to determine the consistency of character development.

Item: An analysis of the above passage (p. 50) shows that Mrs. Higgins' character is consistently portrayed as

- A. unstable
- \*B. round
- C. developing
- D. vacillating

#### 4.30 Analysis of Organizational Principles

In English, the student shall be able to analyze the organization of elements in a short story in order to discover such things as the meaning of the short story or the method of characterization.

Sample objectives and items:

1. Through analysis of a short story's organization, the student is able to determine an author's method of developing theme.

Item: In the above passage (p. 50) which of the following statements BEST indicates the author's method of developing theme?

- A. He contrasts Mrs. Higgins in the store to Mrs. Higgins at home.
- B. He shows a change in Sam Carr during the interview with Mrs. Higgins.
- C. He causes Mrs. Higgins to be sympathetic toward her son.
- \*D. He depicts a sudden realization in Alfred.

2. Through the analysis of a short story's organization, the student is able to perceive the author's method of revealing character.

Item: In the above passage (p. 50) the author indirectly presents the character of Mrs. Higgins primarily through

- A. omniscient narration
- B. dialogue
- \*C. reaction to situation
- D. objective narration

5.00 SYNTHESIS

see SECTION G: ESSAY WRITING

## 6.00 EVALUATION

(For general explanations of this category and each of the following sub-categories please refer to the corresponding headings in the previous section "The Essay.")

### 6.10 Judgment in Terms of Internal Evidence

In English, the student shall be able to evaluate such things as the central thought or artistic unity of a short story, using as criteria acceptable interrelationships of such things as theme, character, plot, setting and style.

Sample objectives and items:

1. The student is able to judge, from internal evidence, the important relationships of material to theme.

Item: The last paragraph of the above short story (p. 50) is important primarily because it

- A. provides a sentimental ending to the story
- \*B. implies the theme of the story
- C. provides the reader with an outcome
- D. creates pathos in the reader

2. The student is able to assess the writer's consistency in developing the characters in a short story.

Item: In the above passage (p. 50), consider Mrs. Higgins during the interview and Mrs. Higgins in her kitchen. The BEST reason for her paradoxical actions is that the author wishes to

- A. show the inconsistency of Mrs. Higgins' actions
- B. emphasize the gravity of Alfred's actions
- \*C. emphasize the real Mrs. Higgins
- D. create pathos in the reader

### 6.20 Judgment in Terms of External Criteria

In English, the student shall be able to evaluate a short story in terms of such external criteria as reader appeal, current trends, artistic merit, social relevance and human values.

Sample objectives and items:

1. The student is able to evaluate a given passage by assessing the extent of its appeal to various widely different types of readers.

Item: Judging the theme of the above passage (p. 50) in terms of reader appeal the story is directed to

- \*A. a universal audience
- B. unappreciative teenagers
- C. over-indulgent parents
- D. moralistic parents

2. The student is able to evaluate the action of the characters of a short story by using contemporary standards of behavior as a criterion.

Item: Assuming that there is a current tendency towards permissiveness, which of the following actions would be most acceptable in the above passage (p. 50)?

- A. Mr. Carr should have prosecuted the boy.
- \*B. The boy should be allowed to mature without undue pressure.
- C. Mrs. Higgins should not have interfered in the conflict between Mr. Carr and her son.
- D. Mrs. Higgins should have severely reprimanded her son.

## SECTION C:

THE NOVEL1.00 KNOWLEDGE

(For general explanations of each major category and each sub-category in this section please refer to the corresponding headings in the previous section "The Essay.")

1.10 Knowledge of Specifics

(Under category 1.10 only sub-category 1.11 is illustrated.)

## 1.11 Knowledge of Terminology

In English, the student shall be able to recall such things as the meaning of terms used to describe and define aspects of theory of the novel.

Sample objectives and items:

1. The student knows the meaning of the term "theme" as applied to the novel.

Item: Theme, as used in relation to the modern novel, may be defined as a (an)

- \*A. comment, by implication, about human values, with wider application than to the events of the novel
- B. statement by the author concerning moral problems with wider application than to the problems presented in the novel
- C. assertion of the author's beliefs about good and evil, intended to persuade the reader to accept the same beliefs
- D. comment about life, applicable only to the characters of the novel, with relatively little importance to the reader

2. The student knows the meaning of such terms as "historical romance," "picaresque," "journalistic" and "stream of consciousness."

Item: The historical romance may be best defined as a novel of

- A. romance based on the actual adventure of historical characters
- B. romance between kings and queens of ancient times
- C. adventure and romance, set in an historic period, depicting only fictional characters and fictional situations
- \*D. adventure, set in an historic period, with mainly fictional characters and mainly fictional situations

## 1.20 Knowledge of Ways and Means of Dealing with Specifics

(Under category 1.20 only sub-category 1.24 is illustrated.)

### 1.24 Knowledge of Criteria

In English, the student shall know criteria which can be used in evaluating such things as specific theoretical aspects of the novel.

Sample objectives and items:

1. The student knows the criteria used to judge a statement of theme of a novel.

Item: The reader should be able to express the theme of a novel as a (an)

- A. single word indicating the dominant underlying emotion
- B. adage, so that it can be clearly understood
- \*C. statement which lifts the theme beyond the bounds of the novel itself
- D. statement reflecting the events outlined in the plot of the novel

2. The student knows the criteria used to judge the acceptability of a reader's approach to a novel of fantasy or science fiction.

Item: With a novel of fantasy or science fiction, the reader must

- \*A. accept the author's unrealities as facts in order to see a greater truth
- B. not look for any serious meaning beneath the unrealities presented
- C. expect reality to take precedence over unreality, so that the novel will have meaning
- D. expect the novel to be whimsical, as the novelist intends the book to be taken lightly

### 1.30 Knowledge of the Universals and Abstractions in a Field

(Under category 1.30 only sub-category 1.31 is illustrated.)

#### 1.31 Knowledge of Principles and Generalizations

In English, the student shall know principles and generalizations related to such things as the development and construction of the novel.

Sample objectives and items:

1. The student knows generalizations about the development of theme in American and English novels.

Item: Themes, as reflected throughout the development of the novel, both English and American, have generally tended to

- A. move from the problems of man's relationship with himself to man's relationship with his natural surroundings
- \*B. become more concerned with the individual and his personal and social problems
- C. become "regionalized," so that the theme of an American or English novel would have little meaning to a reader of the same novel in Russian.
- D. deal with social problems, primarily of an economic nature

2. The student knows the basic pattern of structure which is generally followed by novelists.

Item: Which of the following statements is most accurate in regard to the structure of MOST novels?

- A. The exposition introduces the conflict which is followed by the denouement.
- \*B. Minor crises culminate in a climax which may be followed by a denouement.
- C. The author writes the novel as a record of his thoughts about life.
- D. Crises are foreshadowed in order to prepare the reader for the conflict.

The following passages with related explanations will be used to illustrate the levels of COMPREHENSION (2.00), APPLICATION (3.00), ANALYSIS (4.00) and EVALUATION (6.00) in order to show more clearly the difference between these processes.

Read the following passages taken from the novel A Canticle for Leibowitz by Walter M. Miller, Jr. and answer the items that follow.

The novel is divided into three sections headed by God's pronouncements: "Fiat homo" (Let there be man), "Fiat lux" (Let there be light), and "Fiat voluntas tua" (Let there be your will). Passages are taken from each section and are numbered for your convenience.

The material in parentheses between the numbered passages summarizes only those steps in the action which are necessary to the unity of the passages.

### "FIAT HOMO"

#### Passage 1

Brother Francis Gerard of Utah might never have discovered the blessed documents, had it not been for the pilgrim with girded loins who appeared during that young novice's Lenten fast in the desert.

Never before had Brother Francis actually seen a pilgrim with girded loins, but that this one was the bona fide article he was convinced as soon as he had recovered from the spine-chilling effect of the pilgrim's advent on the far horizon, as a wiggling iota of black caught in a shimmering haze of heat. Legless, but wearing a tiny head, the iota materialized out of the mirror glaze on the broken roadway and seemed more to writhe than to walk into view, causing Brother Francis to clutch the crucifix of his rosary and mutter an Ave or two. The iota suggested a tiny apparition spawned by the heat demons who tortured the land at high noon, when any creature capable of motion on the desert (except the buzzards and a few monastic hermits such as Francis) lay motionless in its burrow or hid beneath a rock from the ferocity of the sun. Only a thing monstrous, a thing preternatural, or a thing with addled wits would hike purposefully down the trail at noon this way.

Brother Francis added a hasty prayer to Saint Raul, the Cyclopean, patron of the misborn, for protection against the Saint's unhappy proteges. (For who did not then know that there were monsters in the earth in those days? That which was born alive was, by the law of the Church and the law of Nature, suffered to live, and helped to maturity if possible, by those who had begotten it. The law was not always obeyed, but it was obeyed with sufficient frequency to sustain a scattered population of adult monsters, who often chose the remotest of deserted lands for their wanderings, where they prowled by night around the fires of prairie travelers.) But at last the iota squirmed its way out of the heat risers and into clear air, where it manifestly became a distant pilgrim; Brother Francis released the crucifix with a small Amen.

The pilgrim was a spindly old fellow with a staff, a basket hat, a brushy beard, and a waterskin slung over one shoulder. He was chewing and spitting with too much relish to be an apparition, and he seemed too frail and lame to be a successful practitioner of ogre-ism or highwaymanship. Nevertheless, Francis slunk quietly out of the pilgrim's line of sight and crouched behind a heap of rubble stone where he could watch without being seen. Encounters between strangers in the desert, while rare, were occasions of mutual suspicion, and marked by initial preparation on both sides for an incident that might prove either cordial or warlike.

Seldom more than thrice annually did any layman or stranger travel the old road that passed the abbey, in spite of the oasis which permitted that abbey's existence and which would have made the monastery a natural inn for wayfarers if the road were not a road from nowhere, leading nowhere, in terms of the modes of travel in those times. Perhaps, in earlier ages, the road had been a portion of the shortest route from the Great Salt Lake to Old El Paso; south of the abbey it intersected a similar strip of broken stone that stretched east- and westward. The crossing was worn by time, but not by Man, of late.

(The pilgrim, seeing that Brother Francis was building a shelter of rock as protection against the wolves, offered to help find a stone to finish the dome. He did so, marked it, and left in the direction of Leibowitz Abbey, where Brother Francis was a novice. After finding the marked stone, Brother Francis pried it from the ground, causing a vast cave-in.)

## Passage 2

. . . At his feet, a square opening yawned in the earth, where one flank of the mound had collapsed into the pit below. Stairs led downwards, but only the top steps remained unburied by the avalanche which had paused for six centuries in mid-fall to await the assistance of Brother Francis before completing its roaring descent.

On one wall of the stair well a half-buried sign remained legible. Mustering his modest command of pre-Deluge English, he whispered the words haltingly:

### FALLOUT SURVIVAL SHELTER

Maximum Occupancy: 15

Provisional limitations, single occupant: 180 days; divide by actual number of occupants. Upon entering shelter, see that First Hatch is securely locked and sealed, that the intruder shields are electrified to repel contaminated persons attempting entry, that the warning lights are ON outside the enclosure . . .

The rest was buried, but the first word was enough for Francis. He had never seen a "Fallout," and he hoped he'd never see one. A consistent description of the monster had not survived, but Francis had heard the legends. He crossed himself and backed away from the hole. Tradition told that the Beatus Leibowitz himself had encountered a Fallout, and had been possessed by it for many months before the exorcism which accomplished his Baptism drove the fiend away.

Brother Francis visualized a Fallout as half-salamander, because, according to tradition, the thing was born in the Flame Deluge, and as half-incubus who despoiled virgins in their sleep, for, were not the monsters of the world still called "children of the Fallout"? That the demon was capable of inflicting all the woes which descended upon Job was recorded fact, if not an article of creed.

The novice stared at the sign in dismay. Its meaning was plain enough. He had unwittingly broken into the abode (deserted, he prayed) of not just one, but fifteen of the dreadful beings! He groped for his phial of holy water.

(Brother Francis finally worked up courage enough to explore the "Fallout Shelter" further, and found a badly battered metal box which he forced open.)

### Passage 3

Minutes later, seated on a cracked foundation slab, he began removing the tidbits of metal and glass that filled the trays. Most of them were small tubular things with a wire whisker at each end of the tube. These, he had seen before. The abbey's small museum had a few of them, of various size, shape and color. Once he had seen a shaman of the hill-pagan people wearing a string of them as a ceremonial necklace. The hill people thought of them as "parts of the body of the god" -- of the fabled Machina analytica, hailed as the wisest of their gods. By swallowing one of them, a shaman could acquire "Infallibility," they said. He certainly acquired Indisputability that way, among his own people -- unless he swallowed one of the poison kind. The similar tidbits in the museum were connected together too -- not in the form of a necklace, but as a complex and rather disorderly maze in the bottom of a small metal box, exhibited as: "Radio Chassis: Application Uncertain."

Inside the lid of the carrying case, a note had been glued; the glue had powdered, the ink had faded, and the paper was so darkened by rusty stains that even good handwriting would have been hard enough to read, but this was written in a hasty scrawl. He studied it intermittently while emptying the trays. It seemed to be English, of a sort, but half an hour passed before he deciphered most of the message:

Carl --

Must grab plane for (undecipherable) in twenty minutes. For God's sake, keep Em there till we know if we're at war. Please! try to get her on the alternate list for the shelter. Can't get her a seat my plane. Don't tell her why I sent her over with this box of junk, but try to keep her there till we know (undecipherable) at worst, one of the alternates not show.

I.E.L.

P.S. I put the seal on the lock and put TOP SECRET on the lid just to keep Em from looking inside. First tool box I happened to grab. Shove it in my locker or something . . .

When Brother Francis had removed the last tray, he touched the papers reverently: only a handful of folded documents here, and yet a treasure; for they had escaped the angry flames of the Simplification, wherein even sacred writings had curled, blackened, and withered into smoke while ignorant mobs howled and hailed it a triumph. He handled the papers as one might handle holy things, shielding them from the wind with his habit, for all were brittle and cracked from age. There was a sheaf of rough sketches and diagrams. There were hand-scribbled notes, two large folded papers, and a small book entitled Memo.

First he examined the jotted notes. They were scrawled by the same hand that had written the note glued to the lid, and the penmanship was not less abominable. Pound pastrami, said one note, can kraut, six bagels -- bring home for Emma. Another reminded: Remember -- pick up Form 1040, Uncle Revenue. Another was only a column of figures with a circled total from which a second amount was subtracted and finally a percentage taken, followed by the word damn!

. . . He looked again at the initialed signature of the note in the lid of the box: I.E.L. -- and again at "Circuit Design by . . ." And the same initials appeared elsewhere throughout the notes.

There had been argument, all highly conjectural, about whether the beatified founder of the Order, if finally canonized, should be addressed as Saint Isaac or as Saint Edward. Some even favored Saint Leibowitz as the proper address, since the Beatus had, until the present, been referred to by his surname.

"Beate Leibowitz, ora pro me!" whispered Brother Francis. His hands were trembling so violently that they threatened to ruin the brittle documents.

He had uncovered relics of the Saint.

Of course, New Rome had not yet proclaimed that Leibowitz was a saint, but Brother Francis was so convinced of it that he made bold to add: "Sancte Leibowitz, ora pro me!"

(The abbot of Leibowitz Abbey, Abbot Arkos, was highly doubtful of the contents of the metal box, and the shelter was closed. Brother Francis then thought about the past, as the information had been passed down over the centuries.)

#### Passage 4

It was said that God, in order to test mankind which had become swelled with pride as in the time of Noah, had commanded the wise men of that age, among them the Blessed Leibowitz, to devise great engines of war such as had never before been upon the Earth, weapons of such might that they contained the very fires of Hell, and that God had suffered these magi to place the weapons in the hands of the princes, and to say to each prince: "Only because the enemies have such a thing have we devised this for thee, in order that they may know that thou hast it also, and fear to strike. See to it, m'Lord, that thou fearest them as much as they shall now fear thee, that none may unleash this dread thing which we have wrought."

But the princes, putting the words of their wise men to naught, thought each to himself: If I strike quickly enough, and in secret, I shall destroy those others in their sleep, and there will be none to fight back; the earth shall be mine.

Such was the folly of princes, and there followed the Flame Deluge.

Within weeks -- some said days -- it was ended, after the first unleashing of the hell-fire. Cities had become puddles of glass, surrounded by vast acreages of broken stone. Whole nations had vanished from the earth, the lands littered with bodies, both men and cattle, and all manner of beasts, together with the birds of the air and all things that flew, all things that swam in the rivers, crept in the grass, or burrowed in holes; having sickened and perished, they covered the land, and yet where the demons of the Fallout covered the countryside, the bodies for a time would not decay, except in contact with fertile earth. The great clouds of wrath engulfed the forests and the fields, withering trees and causing the crops to die. There were great deserts where once life was, and in those places of the Earth where men still lived, all were sickened by the poisoned air, so that, while some escaped death, none was left untouched; and many died even in those lands where the weapons had not struck, because of the poisoned air.

(Eventually the contents of the box were accepted as true relics of I.E. Leibowitz, who was then canonized and became Saint Leibowitz. Brother Francis was asked to be present at the ceremonies in New Rome, and on the way back to the abbey, passing through the Valley of the Misborn, which was inhabited by grotesque creatures, he was killed by an arrow.)

### "FIAT LUX"

(After approximately 500 years pass, and large city states are continually warring one another and signing pacts with other states for protection, Thon Taddeo, a scholar, became interested in the fragments of the past still held at Leibowitz Abbey. He finally received permission to visit the abbey and inspect the papers. Prior to his arrival, Brother Kornhoer and the present abbot, Dom Paulo, converse.)

### Passage 5

Brother Kornhoer approached his ruler with a lingering grin of enthusiasm.

"Well, Father Abbot, we'll soon have a light such as no man alive has ever seen."

. . . They walked toward the makeshift machine. It reminded the abbot of nothing useful, unless one considered engines for torturing prisoners useful. An axle, serving as the shaft, was connected by pulleys and belts to a waist-high turnstile. Four wagon wheels were mounted on the axle a few inches apart. Their thick iron tires were scored with grooves, and the grooves supported countless birds' nests of copper wire, drawn from coinage at the local smithy in Sanly Bowitts. The wheels were apparently free to spin in mid-air, Dom Paulo noticed, for their tires touched no surface. However, stationary blocks of iron faced the tires, like brakes, without quite touching them. The blocks too had been wound with innumerable turns of wire -- "field coils" as Kornhoer called them.

Dom Paulo solemnly shook his head.

"It'll be the greatest physical improvement at the abbey since we got the printing press a hundred years ago," Kornhoer ventured proudly.

"Will it work?" Dom Paulo wondered.

"I'll stake a month's extra chores on it, m'Lord."

Your're staking more than that, thought the priest, but suppressed utterance. "Where does the light come out?" he asked, peering at the odd contraption again.

The monk laughed. "Oh, we have a special lamp for that. What you see here is only the 'dynamo.' It produces the electrical essence which the lamp will burn."

Ruefully, Dom Paulo contemplated the amount of space the dynamo was occupying. "This essence," he murmured, "-- can't be extracted from mutton fat, perhaps?"

"No, no -- The electrical essence is, well -- Do you want me to explain?"

"Better not. Natural science is not my bent. I'll leave it to you younger heads." He stepped back quickly to avoid being brained by a timber carried past by a pair of hurrying carpenters. "Tell me," he said, "if by studying writings from Leibowitzian age you can learn how to construct this thing, why do you suppose none of our predecessors saw fit to construct it?"

The monk was silent for a moment. "It's not easy to explain," he said at last. "Actually, in the writings that survive, there's no direct information about the construction of a dynamo. Rather, you might say that the information is implicit in a whole collection of fragmentary writings. Partially implicit. And it has to be got out by deduction. But to get it, you also need some theories to work from -- theoretical information our predecessors didn't have."

"But we do?"

"Well, yes -- now that there have been a few men like --" his tone became deeply respectful and he paused before pronouncing his name "-- like Thon Taddeo --"

... "But where is the lamp itself, may I ask? I hope it's no larger than the dynamo."

"This is it, Domne," said the monk, picking up a small object from the table. It seemed to be only a bracket for holding a pair of black rods and a thumbscrew for adjusting their spacing. "These are carbons," Kornhoer explained. "The ancients would have called it an 'arc lamp.' There was another kind, but we don't have the materials to make it."

"Amazing. Where does the light come from?"

"Here." The monk pointed to the gap between the carbons.

"It must be a very tiny flame," said the abbot.

"Oh, but bright! Brighter, I expect, than a hundred candles."

"No!"

"You find that impressive?"

"I find it preposterous --" noticing Brother Kornhoer's sudden hurt expression, the abbot hastily added: "-- to think how we've been limping along on beeswax and mutton fat."

(Thon Taddeo is impressed with Kornhoer's invention, and after spending nearly a year at the Abbey going through fragments of papers stored there, he goes back, filled with new scientific knowledge.)

## "FIAT VOLUNTAS TUA"

(Six hundred years later, Leibowitz's Abbey is virtually unrecognizable. Computers and electronic gadgets are an integral part of its operation. Again threats of war are abroad, but these involve nuclear testing, both open and secret. While pacts have been signed forbidding nuclear testing, it is still going on.)

### Passage 6

[Abbot Dom Zerchi] paced for a while, waiting for Joshua, trying not to think. But "not thinking" proved impossible.

Listen, are we helpless? Are we doomed to do it again and again and again? Have we no choice but to play the Phoenix in an unending sequence of rise and fall? Assyria, Babylon, Egypt, Greece, Carthage, Rome, the Empires of Charlemagne and the Turk. Ground to dust and plowed with salt. Spain, France, Britain, America -- burned into the oblivion of the centuries. And again and again and again.

Are we doomed to it, Lord, chained to the pendulum of our own mad clockwork, helpless to halt its swing?

This time, it will swing us clean to oblivion, he thought.

(As reports became more ominous, and Abbot Dom Zerchi became more worried, he was empowered by New Rome to prepare passengers for a starship journey to a distant planet.)

### Passage 7

The abbot rapped for silence, then gestured his prior, Father Lehy, toward the lectern. The prior looked pained for a moment before speaking.

"We all regret the necessity," he said at last, "of sometimes disturbing the quiet of contemplative life with news from the outside world and its salvation, as for our own. Especially now, the world could use some praying for." He paused to glance at Zerchi.

. . . Zerchi arose. "That is Brother Joshua's inference, by the way," he interposed. "The Regency Council of the Atlantic Confederacy has said nothing to speak of. The dynasty has issued no statements. We know little more than we knew yesterday, except that The World Court is meeting in emergency session, and that the Defense Interior people are moving fast. There is a defense alert, and we'll be affected, but don't be disturbed. . .

"Brothers, let us not assume that there is going to be war. Let's remind ourselves that Lucifer has been with us -- this time -- for nearly two centuries. And was dropped only twice, in sizes smaller than megaton. We all know that could happen, if there's war. The genetic festering is still with us from the last time Man tried to eradicate himself. Back then, in the Saint Leibowitz' time, maybe they didn't know what would happen. Or perhaps they did know, but could not quite believe it until they tried it -- like a child who knows what a loaded pistol is supposed to do, but who never pulled a trigger before. They had not yet seen a

billion corpses. They had not seen the still-born, the monstrous, the dehumanized, the blind. They had not yet seen the madness and the murder and the blotting out of reason. They did it, and then they saw it.

"Now -- now the princes, the presidents, the praesidiums, now they know -- with dead certainty. They can know it by the children they beget and send to asylums for the deformed. They know it, and they've kept the peace. Not Christ's peace, certainly, but peace, until lately -- with only two warlike incidents in as many centuries. Now they have a bitter certainty. My sons, they cannot do it again. Only a race of madmen could do it again --"

(A nuclear explosion occurs over Asia, and refugees, victims of fallout, crowd into the abbey. There they are tested by doctors of the "Green Star," who, if the patient is too seriously suffering from radiation, urges the patient to allow himself to be disposed of. Abbot Zerchi is very much against this. While hearing the confessions of an old woman . . .)

### Passage 8

He paused. There was a distant roaring, and the faint snort-growl of missiles being fired from the range.

"The Dread One! The Dread One!" whined the old woman.

His scalp prickled: a sudden chill of unreasonable alarm. "Quickly, an act of contrition!" he muttered. "Ten Aves, ten Pater Nosters for your penance. You'll have to repeat the confession again later, but now an Act of Contrition."

He heard her murmuring from the other side of the grille. Swiftly he breathed an absolution. . .

Before he had finished, a light was shining through the thick curtain of the confessional door. The light grew brighter and brighter until the booth was full of bright noon. The curtain began to smoke. . .

"Now, quickly, run!"

Not waiting to see that she heeded him, he bounded out of the confessional and ran down the aisle toward the altar of reservation. The light had dimmed, but it still roasted the skin with noon glare. How many seconds remained? The church was full of smoke.

He vaulted into the sanctuary, stumbled over the first step, called it a genuflection, and went to the altar. With frantic hands, he removed the Christ-filled ciborium from the tabernacle, genuflected again before the Presence, grabbed up the Body of his God and ran for it.

The building fell in on him.

(The abbot died.)

### Passage 9

They sang as they lifted the children into the ship. They sang old space chanteys and helped the children up the ladder one at a time and into the hands of the sisters. They sang heartily to dispel the fright of

the little ones. When the horizon erupted, the singing stopped. They passed the last child into the ship.

The horizon came alive with flashes as the monks mounted the ladder. The horizons became a red glow. A distant cloudbank was born where no cloud had been. The monks on the ladder looked away from the flashes. When the flashes were gone, they looked back.

The visage of Lucifer mushroomed into hideousness above the cloudbank, rising slowly like some titan climbing to its feet after ages of imprisonment in the Earth.

Someone barked an order. The monks began climbing again. Soon they were all inside the ship.

The last monk upon entering, paused in the lock. He stood in the open hatchway and took off his sandals. "Sic transit mundus," he murmured, looking back at the glow. He slapped the soles of his sandals together, beating the dirt out of them. The glow was engulfing a third of the heavens. He scratched his beard, took one last look at the ocean, then stepped back and closed the hatch.

There came a blur, a glare of light, a high thin whining sound, and the starship thrust itself heavenward.

The breakers beat monotonously at the shores, casting up driftwood. An abandoned seaplane floated beyond the breakers. After a while the breakers caught the seaplane and threw it on the shore with the driftwood. It tilted and fractured a wing. There were shrimp carousing in the breakers, and the whiting that fed on the shrimp, and the shark that munched the whiting and found them admirable, in the sportive brutality of the sea.

A wind came across the ocean, sweeping with it a pall of fine white ash. The ash fell into the sea and into the breakers. The breakers washed dead shrimp ashore with the driftwood. Then they washed up the whiting. The shark swam out to his deepest waters and brooded in the cold, clear currents. He was very hungry that season.

## 2.00 COMPREHENSION

(For general explanations of this category and each of the following sub-categories please refer to the corresponding headings in the previous section "The Essay.")

### 2.10 Translation

In English, the student shall be able to demonstrate his understanding in ways such as that of changing one form of communication found in a novel to another form (e.g. translating a non-literal expression to a literal expression).

Sample objectives and items:

1. The student is able to identify the literal translation of a metaphorical communication involving the theme of a novel.

Item: The main theme of Passage 6 (p. 68) is concerned with the

- A. inevitability of the passage of history
- B. new technology which leads to oblivion
- \*C. cycle of the destruction of nations
- D. torment of man when faced with God's plan

2. The student recognizes examples of diplomacy used in a novel.

Item: "I find it preposterous --" noticing Brother Kornhoer's sudden hurt expression, the abbot hastily added: "-- to think how we've been limping along on beeswax and mutton fat."

The above quotation taken from Passage 5 (p. 67) illustrates the use of

- A. hyperbole
- B. symbolism
- \*C. diplomacy
- D. understatement

### 2.20 Interpretation

In English, the student shall be able to interpret such things as dialogue or action in order to determine the meaning of the novel.

Sample objectives and items:

1. The student can accurately interpret a character's words to assist in determining the theme of a novel.

Item: The best interpretation of Abbot Zerchi's words in Passage 7 (p. 68) is that

- A. personal confidence should not be destroyed by external events
- B. war is man's fate
- \*C. man, if rational, will learn from experience
- D. man is mad and will destroy himself

2. The student can interpret the significance of the action in a passage taken from a novel.

Item: On the basis of Passage 8 only (p. 69) the author would seem to be describing

- A. a war in space
- \*B. a holocaust
- C. the triumph of evil over good
- D. a volcanic eruption

### 2.30 Extrapolation

In English, the student shall be able to demonstrate his understanding in such ways as inferring conclusions which are based on material presented by a novelist, but which go beyond the given material.

Sample objectives and items:

1. The student has the ability to infer the theme of the entire novel from given passages.

Item: The title of the third section of the novel, "Fiat voluntas tua," (p. 68), suggests that the theme of the novel

- \*A. involves the turning away of God from man
- B. involves an encouragement for man to stand on his own two feet
- C. will have some significance to the reader only if he consistently does what he wanted to do
- D. will restate the theme of Creation

2. The student is able to draw inferences from what he reads in a novel.

Item: From the first four paragraphs of Passage 1, (p. 62) the reader would believe that the novel was set during the time of the

- A. Mormon settlement of Utah
- B. colonization of Utah by the Spaniards
- C. the wanderings of Odysseus
- \*D. monastic supremacy

### 3.00 APPLICATION

(For general explanation of this category please refer to the corresponding heading in the previous section "The Essay.")

In English, the student shall be able to apply such things as generalizations or principles to a given passage drawn from a novel.

Sample objectives and items:

1. The student can select and apply principles appropriate to understanding the theme of a novel.

Item: In Passage 9, (p. 69), the author reveals theme through

- A. religious dialogue
- B. science fiction
- \*C. historical fiction
- D. speculative dialectic

2. The student can apply his knowledge of style in order to better understand a novel.

Item: The style of Passage 4, (p. 65) is closest to the style of

- A. modern stream-of-consciousness writing
- \*B. Genesis
- C. a translation into English from another language
- D. Homeric literature

## 4.00 ANALYSIS

(For general explanations of this category and each of the following sub-categories please refer to the corresponding headings in the previous section "The Essay.")

### 4.10 Analysis of Elements

In English, the student shall be able to analyze a novel to determine such things as the elements of its construction.

Sample objectives and items:

1. By analyzing passages from a novel, the student is able to determine the climax and its relationship to theme.

Item: Passage 9, (p. 69), serves as

- A. a restatement of the theme of the novel
- \*B. the climax which clarifies theme
- C. the denouement without relationship to the theme
- D. a deus ex machina which the author uses to explain the theme

2. The student is able to recognize, through analysis of passages from a novel, the chronological development of the novel.

Item: Passage 5, (p. 66), taken from the section "Fiat Lux," takes place somewhere around 3100 A.D. and is part of the rising action of the novel. It corresponds to the historical period known as the

- A. Middle Ages
- \*B. Renaissance
- C. Age of Exploration
- D. Space Age

### 4.20 Analysis of Relationships

In English, the student shall be able to analyze passages from a novel in order to determine such things as the interrelationships between these passages or their relationship to other aspects of the novel.

Sample objectives and items:

1. The student is able to analyze a passage and determine its significance when related to the theme of the novel from which it is drawn.

Item: When we relate the information given in the first paragraph of Passage 3, (p. 64), to the theme of the novel, the situation appears

- A. optimistic
- \*B. ironic
- C. humorous
- D. inquisitive

2. By analysis, the student can determine the relationship between a given passage and the type of novel with which he is dealing.

Item: An analysis of Passage 2, (p. 63), would indicate that the novel is

- A. allegory
- B. historical fiction
- \*C. science fiction
- D. scientific parable

#### 4.30 Analysis of Organizational Principles

In English, the student shall be able to detect how the novelist organizes and structures his novel to produce an artistic unity.

Sample objectives and items:

1. The student can detect the chronological organization of a novel and determine its relationship to theme.

Item: The headings of the three sections of the novel:  
"Fiat homo," "Fiat lux" and "Fiat voluntas tua"  
(pp. 62, 66 and 68)

- \*A. indicate that the theme will be related to the passage of time and its effects on man
- B. show the theme's significance by the use of Latin for headings
- C. have little to do with the construction of the novel
- D. are statements of the theme by the author

2. The student recognizes the significance of the approximate time period covered in each section as an organizational principle of the novelist.

Item: The significance of the time element in each of the three parts of this novel, (p. 62) is to

- \*A. show the time required to build and destroy a civilization
- B. indicate that spiritual values transcend time
- C. show that the process of evolution has been completed
- D. emphasize the urgency of developing space programs

## 5.00 SYNTHESIS

see SECTION G: ESSAY WRITING

## 6.00 EVALUATION

(For general explanations of this category and each of the following sub-categories please refer to the corresponding headings in the previous section "The Essay.")

### 6.10 Judgment in Terms of Internal Evidence

In English, the student shall be able to evaluate a novel in terms of such criteria as internal accuracy or consistency.

Sample objectives and items:

1. The student is able to judge the best possible statement of the theme for a novel on the basis of given passages.

Item: Which of the following would be the best statement of theme of the novel from which the above passages, (p. 62), were taken?

- A. Religion is not able to overcome the evil in man.
- B. Man must realize he has the power to annihilate himself, completely.
- \*C. Man is in a very precarious position, as he has loosed upon himself the results of centuries of scientific development.
- D. Neither science nor religion can retrieve man's predicament.

2. The student is able to judge character from evidence in a passage taken from a novel.

Item: From a careful study of Passage 2, (p. 63), Brother Francis is best described as

- A. ingenuous
- \*B. ignorant
- C. gullible
- D. credulous

#### 6.20 Judgment in Terms of External Criteria

The student shall be able to use specified external criteria to judge or evaluate a novel.

Sample objectives and items:

1. The student is able to judge the value of the theme of a novel in terms of external criteria.

Item: The BEST criterion for judging that the theme of this novel (p. 62), is of value to today's reader is

- \*A. relevance to current problems
- B. acceptability of the philosophy of the novelist to today's society
- C. value of science fiction in pointing out weaknesses in today's society
- D. value to the reader in warning him of the dangers inherent in science

2. The student is able to use the external criterion of artistic unity for judging the success of the novelist.

Item: Judging in terms of artistic unity, the author of the above novel, (p. 62), is successful primarily because

- \*A. the setting of each section is in the monastery of Saint Leibowitz
- B. it covers a limited passage of time
- C. the headings unify the sections by each being in Latin
- D. there are no sub-plots

## SECTION D:

POETRY1.00 KNOWLEDGE

(For general explanations of each major category and each sub-category in this section please refer to the corresponding headings in the previous section on "The Essay.")

1.10 Knowledge of Specifics

(Under category 1.10 only sub-category 1.12 is illustrated.)

## 1.12 Knowledge of Specific Facts

In English, the student shall know such things as dates, events, persons and sources of information related to poetry.

Sample objectives and items:

1. The student knows the themes in poetry that were predominant in particular literary periods.

Item: A period in English literature in which nature themes were most frequently used in poetry was the

- A. Renaissance
- \*B. Romantic Age
- C. Victorian Age
- D. Modern Age

2. The student knows the major poets belonging to a particular literary era.

Item: Which one of these poets was NOT a Romantic?

- A. Wordsworth
- B. Byron
- C. Keats
- \*D. Tennyson

1.20 Knowledge of Ways and Means of Dealing with Specifics

(Under category 1.20 only sub-category 1.25 is illustrated.)

## 1.25 Knowledge of Methodology

In English, the student shall know such things as the basic methods used by a poet to produce a particular effect.

Sample objectives and items:

1. The student knows that the iambic pentameter has been successfully used for recording some of the profoundest themes in English literature.

Item: The predominant rhythmic measure used for recording some of the profoundest themes in English is

- A. iambic hexameter
- B. iambic heptameter
- C. iambic tetrameter
- \*D. iambic pentameter

2. The student knows the effects of rhyme used in English poetry.

Item: To impart to a line of poetry a gracefulness or delicacy, one would use

- \*A. feminine rhyme
- B. masculine rhyme
- C. internal rhyme
- D. consonantal rhyme

### 1.30 Knowledge of the Universals and Abstractions in a Field

(Under category 1.30 only sub-category 1.32 is illustrated.)

#### 1.32 Knowledge of Theories and Structures

In English, the student shall know such things as linguistic theories which underlie poetic structure.

Sample objectives and items:

1. The student knows that certain consonant-vowel combinations have a characteristic effect and help the poet to better communicate his theme.

Item: In poetry a combination of explosive sounds and short vowels would be MOST appropriate to a theme on

- \*A. war
- B. neighbourliness
- C. death
- D. birth

2. The student knows the theory that underlies the relationship between thought and rhyme in a poem.

Item: Normally, in a rhyming poem, if a poet wishes to draw attention to the sounds and thoughts in his lines, and mute the effect of rhyme he could

- \*A. use run-on lines, or enjamb the verses
- B. "close" each line with punctuation
- C. use feminine rhyme
- D. use masculine rhyme

## 2.00 COMPREHENSION

(For general explanations of each major category and sub-category in this section please refer to the corresponding headings in the previous section "The Essay.")

### 2.10 Translation

In English the student shall be able to translate such things as the poetic expression of theme into another form.

Sample objectives and items:

1. The student is able to express the theme of a passage by changing figurative language into literal English.

Read the following poem:

#### Bluebird in October

When the October woods in Orient dyes	(1)
Are at their peak of splendour, and the bloom	(2)
Of Indian summer lies upon the hills,	(3)
There is a hushed expectancy, as if	(4)
Some medieval city on a morn,	(5)
Emblazoned with pure gold and scarlet gems,	(6)
Waited entranced a silver trumpet call	(7)
To sound its fanfare for triumphal news.	(8)
And then across the sunburnt valley comes --	(9)
No sudden cry of any victory,	(10)
Nor answering tumult of the charmed scene --	(11)
Only, repeated like a litany	(12)
Of the fond heart, a bluebird's plaintive note,	(13)
Homesick for April, native of the spring.	(14)

-- Bliss Carman

Item: From a translation of the last three lines of Carman's poem, an aspect of theme revealed is

- \*A. the bird's constant longing for spring
  - B. the bluebird's role as nature's priest
  - C. the bluebird's death wish
  - D. a liberator poised for conquest
2. The student is able to translate parts of a poem literally before interpreting their significance.

Item: A literal translation of lines 4 to 8 in Carman's poem (p. 81) is

- A. the city lies shivering in the cold waiting for the warmth of the dawn
- \*B. the city waits richly decorated in anticipation of a signal
- C. the city is waiting breathlessly for an announcement of victory over the enemy
- D. the city is preparing a celebration in honour of the soldiers returning from battle

## 2.20 Interpretation

In English, the student shall be able to interpret a poem to determine such things as total meaning or mood.

Sample objectives and items:

1. The student is able to interpret a poem in order to discover its theme.

Item: On the basis of a complete reading of "Bluebird in October" (p. 81), which of the following is the best expression of its theme?

- A. In contrast to the October colours, splendid in their variety and richness, is the sad song of a lone bluebird.
- B. In contrast to the riot of October colours is the mournful note of a bluebird delayed into the fall.
- \*C. The colors of fall suggest a time of rejoicing, but they really signal the end of a season.
- D. In the quiet shimmer of Indian summer, an old city dreams in the glory of a day that is past, but the lone bluebird haunts the valley beyond and heralds the city's fiery doom.

2. Through the reading of an entire poem, the student is able to determine the mood.



2. The student is able to project his interpretation of mood beyond the conclusion of a poem.

Item: In the poem "Morning at the Window" (p. 83), it is reasonable to assume, as the day comes on, the speaker will

- \*A. remain despondent and see nothing that is beautiful
- B. see the housemaids better when the sun burns away the ugly fog
- C. be less hopeful and optimistic about the people he describes
- D. remain unmoved by the drama of life he sees as it passes by him

### 3.00 APPLICATION

(For a general explanation of this category please refer to the corresponding heading in the previous section "The Essay.")

In English, the student shall be able to apply such things as generalizations and conclusions about poetry to new materials.

Sample objectives and items:

1. The student can use his understanding of the relationship of imagery to theme in poetry.

Item: The theme of "Bluebird in October" (p. 81) is reinforced principally through

- \*A. imagery
- B. rhythm
- C. lack of rhyme
- D. definitive words

2. The student is able to use his understanding of figurative devices in an unfamiliar poem.

Item: In T. S. Eliot's poem (p. 83), the image of the housemaids is created primarily by the use of

- A. personification
- \*B. metaphor
- C. metonymy
- D. synecdoche

## 4.00 ANALYSIS

(For general explanations of each major category and sub-category in this section please refer to the corresponding headings in the previous section "The Essay.")

### 4.10 Analysis of Elements

In English, the student shall be able to break down a poem into its constituent parts in order to determine such things as theme or the use of poetic devices.

Sample objectives and items:

1. The student is able to analyze the structure of a sonnet in order to better understand the theme.

Item: In which of the following ways does the form of Carman's lyric (p. 81) help to convey the theme?

- A. There is a gradual development of thought, with the climax in the last two lines.
  - \*B. The theme is presented in two parts, the sestet being complementary to the octave.
  - C. The quatrains develop various phases of the theme, which are summed up in a closing couplet.
  - D. The lyric is part of a cycle of poems all of which have the same form.
2. The student is able to analyze a poem to determine poetic devices used to record ideas and emotions.

Item: In recording an intensely emotional situation in the poem on page 81, Carman

- A. communicates feelings by alternating longer lines with shorter ones
- \*B. communicates the intensity of the experience by contrasting sets of images
- C. presents visual and aural imagery in the same line
- D. uses informal diction on a literal level

### 4.20 Analysis of Relationships

In English, the student shall show skill in determining such things as interrelationships among the ideas in the poem he reads.

Sample objectives and items:

1. The student shows that he understands how interrelationships between images in a poem can clarify theme.

Item: In "Bluebird in October" (p. 81), which of the following relationships between the woods and a medieval city is used to emphasize the irony of the theme?

- A. The bluebird, singing of the autumn in the woods, is like the trumpet that announces to the city some long-awaited news.
- \*B. Autumn woods are aflame with color as an ancient city "burning" in the morning sun.
- C. Sunburnt valleys can have reality in Indian Summer only.
- D. The colors of the autumn woods are in contrast to the colors we normally associate with medieval cities.

2. The student is able to analyze a poem in order to determine relationships between symbols.

Item: In "Morning at the Window" (p. 83), the relationship between the fog and the smile of the passerby is best described by which of the following statements?

- A. The fog churns up to his window images of faces that barely smile.
- B. The fog dampens the spirits of housemaids going about their kitchen tasks.
- \*C. The fog is as unpleasant in its hovering over the street as is the surface smile of a despondent passerby.

#### 4.30 Analysis of Organizational Principles

In English, the student shall be able to analyze a poem in order to determine such things as its structure.

Sample objectives and items:

1. By analyzing a poem, the student is able to determine the structural devices that contribute to theme.

Item: In Carman's poem (p. 81), the theme is suggested principally by

- A. diction
- \*B. imagery
- C. rhythm
- D. lack of rhyme

2. The student is able to infer the physical point of view that the narrator uses as an organizational principle.

Item: The poet has the speaker in "Morning at the Window" (p. 83) occupy the room that is not at street level in order that the occupant may

- A. view the entire street without difficulty and observe the variety of actions therein
- \*B. in physical detachment, observe people whose lives compare with the hovering fog
- C. at a glance observe the many people who are made desperate by the dark brown fog
- D. look down upon the people in the street

#### 5.00 SYNTHESIS

see Section G: ESSAY WRITING

## 6.00 EVALUATION

(For general explanations of this category and each of the following sub-categories please refer to the corresponding headings in the previous section "The Essay.")

### 6.10 Judgment in Terms of Internal Evidence

In English, the student shall be able to appraise a poem, and in terms of its internal structure judge whether the theme is logical and consistent.

Sample objectives and items:

1. The student is able to examine the punctuation and determine whether it contributes to the effect of the poem.

Item: Judging from the lack of the dash in the first eight lines in "Bluebird in October" (p. 81), and its use in the last six lines, which of the following best explains Carman's use of the dash?

- A. He uses the dash to set off explanatory comments which help make the change in thought a bit more dramatic.
- \*B. He uses the dash principally to show an abrupt change in the thought of the earlier lines, and to suggest a strong contrast in imagery and tone in the last lines.
- C. He uses the dash to slow the reader down to a thoughtful pace in order that the poet can give the climactic lines more impact.
- D. He uses the dash sparingly, and therefore secures special emphasis after their use in the poem.

2. The student is able to judge the suitability of a title in terms of the content of a poem.

Item: Read T. S. Eliot's "Morning at the Window" (p. 83) and choose the statement which best describes the choice of title.

- A. Eliot framed this title to describe particularly dreary events that occur in the dreariest part of the day -- morning -- at which time damp streets and smothering fog wreak their vengeance on passersby.
- B. The speaker has wakened to the clatter of breakfast dishes; then rising and immediately going to the window to get a breath of fresh air, finds that the day has begun.
- C. The time is morning and the speaker is actually at the window, both of which are necessary for him to symbolically represent his view of housemaids of questionable virtue.
- \*D. Eliot framed this title around the word "morning" because not only do the events described fit a part of day, but he also plays upon the word to suggest meaning associated with mourning.

## 6.20 Judgment in Terms of External Criteria

In English, the student shall be able to evaluate a poem in terms of external criteria.

Sample objectives and items:

1. The student is able to evaluate in terms of a given standard the emphasis that musical quality lends to the theme of a poem.

Item: Dr. Pacey, a distinguished authority on Canadian literature, has this to say about a collection of Carman's poetry called Sanctuary, from which "Bluebird in October" is taken:

"The sonnet form, even without the added discipline of rhyme, has imposed a much needed restraint upon the poet's volubility."

Laurence Perrine has this to say about tone or musical quality:

"There are two broad ways by which the poet achieves musical quality: by his choice and arrangement of sound, and by his arrangement of accents."

Keeping in mind both Pacey's and Perrine's statements, which of the following do you judge to be the MOST accurate evaluation of "Bluebird in October" (p. 81) in terms of the melody of verse and restraint of expression used to reinforce theme?

- \*A. This sonnet is an example of a lyric in which there is a balance in both musical quality and poetic restraint.
- B. This sonnet is an example of poetry that is predominantly musical, but lacking control in the flow of words.
- C. This sonnet has few lines which are musical even though the poet shows that he has control over his words.
- D. This sonnet is neither too musical nor too controlled, though it is very colorful.

2. The student is able to evaluate the figurative language of a poem in terms of a given standard.

Item: In his book Poetry, Morris Sweetkind writes the following about the prime criteria used in evaluating figurative language:

"Metaphorical language should not only be appropriate to and expressive of its subject matter, but also consistent in its point of view or angle of vision."

Read "Morning at the Window" (p.83) and in terms of Sweetkind's quotation select the statement that you judge is the best appraisal of Eliot's use of figurative language.

- \*A. Eliot develops a series of related images in which the central fog-image is used to convey the abstract concept of psychological distortion.
- B. The image of the window is appropriate because it symbolizes the speaker's soul peering into the street.
- C. The speaker looks through his soul -- the window -- and recognizes his own ugliness in the distorted glass of the world.
- D. Connotative words clarify the image used to support the speaker's position regarding the fog and the warping of souls.

## SECTION E:

DRAMA1.00 KNOWLEDGE

(For general explanations of each major category and each sub-category, please refer to the corresponding headings in the previous section on "The Essay.")

1.10 Knowledge of Specifics

(Under category 1.10 only sub-category 1.11 is illustrated.)

## 1.11 Knowledge of Terminology

In English, the student shall know such things as definitions pertaining to drama.

Sample objectives and items:

1. The student knows the meaning of theme as it applies to drama.

Item: As it applies to a play, theme is the element which motivates the

- A. characters in the play
- B. events in the play
- \*C. author to write the play
- D. audience to see the play

2. The student knows the meaning and significance of terms used as stage directions.

Item: The term "quick curtain" is most likely to appear as a stage direction at the end of a scene that

- \*A. has a twist ending
- B. ends with a soliloquy
- C. ends with a song
- D. ends with a death

1.20 Knowledge of Ways and Means of Dealing with Specifics

(Under category 1.20 only sub-category 1.23 is illustrated.)

## 1.23 Knowledge of Classifications and Categories

In English, the student shall know such things as the categories into which the basic elements of drama of specific periods fall.

Sample objectives and items:

1. The student knows the categories of themes that are common to drama of certain periods.

Item: Themes in morality plays would fall under which of the following categories?

- A. the inherent avarice in man
- B. the inherent good in man
- \*C. man's potential for redemption
- D. man's lack of potential for redemption

2. The student knows the categories of dramatic presentation most popular in certain periods.

Item: Which of the following dramatic categories did the ancient Greeks consider to be the MOST elevating?

- A. comedy
- \*B. tragedy
- C. allegory
- D. romance

### 1.30 Knowledge of the Universals and Abstractions in a Field

(Under category 1.30 only sub-category 1.31 is illustrated.)

#### 1.31 Knowledge of Principles and Generalizations

In English, the student shall know such things as the basic principles of drama of particular periods.

Sample objectives and items:

1. The student knows themes generally found in drama.

Item: Themes in drama have tended to deal primarily with

- A. man's place in the universe
- B. family relationships
- \*C. man's relationship with the society in which he lives
- D. the moral corruption of society

2. The student knows basic principles of presentation common to plays of particular dramatic periods.

Item: Which of the following is characteristic of drama of the Realistic school?

- A. soliloquies
- \*B. elaborately constructed sets
- C. concern with religion
- D. caricatures

## 2.00 COMPREHENSION

(For general explanations of each major category and sub-category in this section please refer to the corresponding headings in the previous section "The Essay.")

The sample test items at this level are based on the following passage from the play The Importance of Being Earnest by Oscar Wilde.

Gwendolen (Miss Fairfax): (in a bored manner) Bread and butter, please. Cake is rarely seen at the best houses nowadays.

Cecily: (cuts a very large piece of cake and puts it on the tray) Hand that to Miss Fairfax.

### 2.10 Translation

In English, the student shall be able to identify or to convey the meaning of a speech or an action in drama in a different form.

Sample objectives and items:

1. From an examination of dialogue and action in a given dramatic passage, the student is able to express the theme in a simple verbal form.

Item: Cecily's actions could be best translated into which of the following statements of theme?

- A. Cecily inquires about Gwendolen's wishes without really caring.
- \*B. A person resents any implication that he lacks social graces.
- C. When one's position is threatened, one will often jeopardize it.
- D. Women tend to be suspicious of each other's motives.

2. The student is able to determine the meaning of the action of characters.

Item: The action in the above passage reveals that

- \*A. Cecily is trying to antagonize Gwendolen.
- B. Gwendolen is trying to antagonize Cecily.
- C. Cecily is over-sensitive to Gwendolen's wishes.
- D. Cecily complies with Gwendolen's suggestion.

## 2.20 Interpretation

In English, the student shall show an understanding of such things as the meaning and significance of dialogue and action in drama.

Sample objectives and items:

1. The student can interpret a theme contained in a given excerpt from a play in order to understand the concerns of the dramatist.

Item: The theme contained in the above passage (p. 95) shows that the author is

- A. concerned because people are no longer practicing good manners
- \*B. happy that some people aren't afraid of what others think.
- C. unhappy over the insensitivity of human beings to others
- D. concerned with the suspicion women show to each other

2. The student can interpret relationships of characters from the dialogue of a play.

Item: The dialogue of the above passage (p. 95) indicates that Cecily and Gwendolen are

- A. good friends
- B. casual acquaintances
- \*C. antagonists
- D. uncertain of their relationships

## 2.30 Extrapolation

In English, the student shall be able to predict such things as subsequent action or characterization from his understanding of an excerpt from a play.

Sample objectives and items:

1. The student is able to predict the thematic concerns of a dramatist from his understanding of a given passage.

Item: From this passage (p. 95), it would appear that Oscar Wilde's themes center on

- \*A. society and manners
- B. psychological development of human beings
- C. social interaction in high society
- D. social etiquette

2. The student is able to predict trends in relationships between characters from reading an excerpt from a play.

Item: In the part following this excerpt (p. 95), it is likely that

- \*A. Cecily and Gwendolen will have an argument
- B. Gwendolen will point out the error
- C. Cecily will apologize
- D. Gwendolen will eat the cake and say nothing

### 3.00 APPLICATION

(For a general explanation of this category please refer to the corresponding heading in the previous section "The Essay.")

In English, the student shall be able to select and apply those principles of drama which will help him to understand such things as the meaning of a play.

Sample test items at the APPLICATION (3.00), ANALYSIS (4.00) and EVALUATION (6.00) levels are based on the following passage from the play Major Barbara by George Bernard Shaw.

Barbara: . . . Yes, you and all the other naughty mischievous children of men. But I can't (leave). I was happy in the Salvation Army for a moment. I escaped from the world into a paradise of enthusiasm and prayer and soul saving; but the moment our money ran short, it all came back to Bodger: it was he who saved our people: He, and the Prince of Darkness, my papa. Undershaft and Bodger: with their bread, because there is no other bread; when we tend the sick, it is in the hospitals they endow; if we turn from the churches they build, we must kneel on the stones of the streets they pave. As long as that lasts, there is no getting away from them. Turning our backs on Bodger and Undershaft is turning our backs on life.

Sample objectives and items:

1. The student applies to a sight passage his knowledge of ways in which theme is presented.

Item: The theme of the above passage is presented primarily through

- A. comparison
- B. analogy
- \*C. paradox
- D. rhetorical questions

2. The student applies his knowledge of play structure to a new situation.

Item: The speech quoted above is most likely the

- \*A. climax
- B. denouement
- C. opening speech
- D. prologue

#### 4.00 ANALYSIS

(For general explanations of each major category and sub-category in this section please refer to the corresponding headings in the previous section "The Essay.")

##### 4.10 Analysis of Elements

In English, the student is able to analyze a play in order to understand such things as the elements of its construction.

Sample objectives and items:

1. By analysis, the student is able to identify the elements of an unfamiliar passage in order to determine the importance of theme in the play.

Item: From the above passage (p. 98) it would appear that in this play theme is

- A. of little importance
- \*B. the dominant element
- C. more important than character, but secondary to setting
- D. more important than setting, but secondary to plot

2. By analyzing an unfamiliar passage, a student can determine unstated assumptions.

Item: The above speech (p. 98) represents Barbara's

- A. disillusionment with people
- B. disillusionment with her vocation
- \*C. reconciliation of her vocation to life
- D. true appreciation of her father

##### 4.20 Analysis of Relationships

In English, the student is able to analyze an unfamiliar passage from a play in order to determine the interrelationships of its elements.

Sample objectives and items:

1. By analyzing an unfamiliar passage from a play, a student can understand interrelationships in order to determine a statement of theme.

Item: An analysis of this passage (p. 98) shows its theme to be

- A. money isn't everything but it certainly helps
- \*B. idealistic pursuits are not practical without materialistic support
- C. the forces of materialism are bitter enemies of those whose main concern is the human soul
- D. those concerned with the body are willing partners to those concerned with the soul

2. By analyzing an unfamiliar passage, the student can determine interrelationships among people in the play.

Item: An analysis of the above passage (p. 98) indicates that Barbara is a

- A. reluctant slave to Undershaft and Bodger
- B. reluctant partner to Undershaft and Bodger
- \*C. prisoner of Bodger and Undershaft's way of life, from necessity
- D. woman whose life is ruled by blind faith

#### 4.30 Analysis of Organizational Principles

In English, the student is able to analyze an unfamiliar passage in order to relate it to the basic principles of play structure and presentation.

Sample objectives and items:

1. By analyzing an unfamiliar passage, the student can determine the purpose of the passage in relation to the whole play.

Item: In the above speech (p. 98), Barbara is

- \*A. stating the theme implicitly
- B. stating the theme explicitly
- C. summing up the action of the play
- D. trying to arouse sympathy for herself

2. By analyzing an unfamiliar passage, the student can see how this passage would be presented on the stage.

Item: Barbara's tone of voice in giving the speech  
(p. 98) should be one of

- A. defeat
- B. bitterness
- C. agitation
- \*D. resignation

#### 5.00 SYNTHESIS

see SECTION G: ESSAY WRITING

## 6.00 EVALUATION

(For general explanations of each major category and sub-category in this section please refer to the corresponding headings in the previous section "The Essay.")

### 6.10 Judgment in Terms of Internal Evidence

In English, the student can evaluate a play in terms of evidence within the play.

Sample objectives and items:

1. The student can judge the accuracy of generalizations relating to the theme of a passage, based on evidence within the passage.

Item: Based on evidence within the passage (p. 98), which of the following statements is most acceptable in relation to the theme?

- A. Undershaft and Bodger represent the primary evil in society.
- \*B. Good and evil do not exist independently.
- C. The church is being used as a shield by those who would escape from a materialistic world.
- D. The church welcomes evil men who are willing to contribute money.

2. The student can evaluate characters from evidence within a passage.

Item: Based on evidence within the passage (p. 98), which of the following statements about Undershaft and Bodger seems to be most accurate?

- A. They buy respectability.
- B. They are philanthropic.
- \*C. They demonstrate the power of money.
- D. They control charitable activities.

### 6.20 Judgment in Terms of External Criteria

In English, the student can make judgments about a passage from a play using criteria imposed from sources other than the passage.

Sample objectives and items:

1. The student can judge the author's purpose in writing a play.

Item: Dramatists frequently use the stage as a vehicle for presenting their own philosophies. On the basis of this criterion, George Bernard Shaw's prime purpose in selecting the theme of the play, Major Barbara, was probably to

- A. criticize religious idealism
- \*B. point out the ironies of life
- C. promote social reform
- D. criticize materialistic people

2. The student can make judgments about the philosophy of an author.

Item: Dramatists frequently use the stage as a vehicle for presenting their own philosophies. On the basis of this criterion, George Bernard Shaw was successful in presenting the philosophy of a (an)

- A. conservative
- \*B. socialist
- C. member of the Salvation Army
- D. economist

SECTION F: INTERRELATIONSHIPS AMONG LITERARY FORMS

"Literary Criticism" is the term used to designate the whole set of rules and principles used in making careful judgments of the merits and faults of any form of literature. Its practice involves the processes previously described under KNOWLEDGE, COMPREHENSION, APPLICATION, ANALYSIS, SYNTHESIS and EVALUATION. The degree of sophistication reached in the evaluation of a passage depends on the complete integration of:

1. the critic's mastery of language skills
2. the depth and range of his literary studies
3. his own maturity

The ultimate objective of the teacher of English is, therefore, to help the student attain standards that he may use to assess the quality of literary works and communicate his own ideas in a mature way. The illustrative samples given in the interrelated section are designed to test this objective.

Two possibilities of evaluation are illustrated here.

1. A single passage has been selected and treated as an example of more than one literary form.
2. A number of passages representing the range of literary genres have been selected for comparison and contrast in terms of such things as literary form, subject, structure, theme and style.

Only one sub-category of each level is illustrated.

1.00 KNOWLEDGE

1.10 Knowledge of Specifics

Sample objective and item:

The student knows the meaning of tone as it applies to all forms of communication.

Item: The way an author's attitude to his subject is reflected in his words is the

- A. mood
- \*B. tone
- C. escape
- D. plot

2.00 COMPREHENSION

The following passages will be used to illustrate the levels of COMPREHENSION (2.00), APPLICATION (3.00), ANALYSIS (4.00) and EVALUATION (6.00).

Passage 1

DOCTOR: (actually Portia in disguise)

The quality of mercy is not strain'd (1)  
 It droppeth as the gentle rain from heaven  
 Upon the place beneath: it is twice blest  
 It blesseth him that gives and him that takes:  
 'Tis mightiest in the mightiest: it becomes (5)  
 The throned monarch better than his crown;  
 His sceptre shows the force of temporal power,  
 The attribute to awe and majesty,  
 Wherein doth sit the dread and fear of kings;  
 But mercy is always above this sceptred sway; (10)  
 It is enthroned in the hearts of kings,  
 It is an attribute to God Himself;  
 And earthly power doth show likest God's  
 When mercy seasons justice. Therefore, Jew,  
 Though justice by thy plea, consider this, (15)  
 That, in the course of justice, none of us  
 Should see salvation: we do pray for mercy;  
 And that same prayer doth teach us all to render  
 The deeds of mercy. I have spoke thus much  
 To mitigate the justice of thy plea; (20)  
 Which if thou follow, this strict court of Venice  
 Must needs give sentence 'gainst the merchant there.

The Merchant of Venice -- William Shakespeare

### Passage 2

Besides, I hate nobody, and am so loath to hurt anyone that I cannot do so even if reason demands it. When circumstances required me to condemn criminals, I have preferred to sin against justice. "I wish that no more crimes would be committed, since I have not the courage to punish them" (1) Someone, it is said, reproached Aristotle for having been too merciful to a wicked man. "I have indeed been merciful to the man," he answered, "but not to his wickedness." (2) Common minds are incited to vengeance by their horror of the crime. It is this feeling that cools my judgment; horror of the first murder makes me afraid of the second, and hatred of the initial cruelty inspires me with fear of any repetition.

(1) Livy XXIX, 21

(2) Diogenes Laetius, V, 17

"On Physiognomy" -- Michel de Montaigne

### Passage 3

(Passage 3 consists of both a Synopsis and an Excerpt)

#### Synopsis

The Oxbow Incident is a story of the early days of the white man in the American West. One day a young cowboy comes riding fast into a small Western town with the news that a herd of cattle have been "rustled" and a rider named Kincaid killed.

The reaction is immediate because several ranchers have already had cattle stolen. A crowd gathers to discuss what should be done. The sheriff is out of town. Tetly, an ex-officer of the Confederate army, emerges as leader of the group intent on lynching the three rustlers.

A rider has seen three men driving cattle with the brand of one of the ranchers toward a valley in the hills where the river swings in a wide loop like an oxbow. The self-appointed posse refuses to listen to pleas for restraint from some of the townsfolk. The men, under Tetley's leadership, ride out of town and head for the valley.

In the oxbow valley the lynch mob finds the three men with the herd of cattle bedded down for the night and captures them easily. They hold the men until morning; then although the three captives protest their innocence and claim that they bought the cattle legitimately, the mob hangs them.

After the hanging the men ride back into town and, on the way, they meet the sheriff riding out. With the sheriff is a man whom they recognize as Kincaid.

Excerpt

It was [Kincaid], too, with a bandage on his head, and a bit peaked, but otherwise as usual, quiet, friendly and ashamed to be there. The other three men besides the sheriff, were Tyler [the judge], Drew [the rancher whose brand was on the cattle herded by the three victims] and Favies' pimply clerk Joyce. The Judge was red in the face and talking violently but through the snow his voice came short and flat.

"It's murder, murder and nothing less. I warned you, Tetley, I warned you repeatedly, and Davies warned you, and Osgood. You all heard us; you were all warned. You wanted justice, did you? Well, by God, you shall have it now, real justice. Every man of you is under arrest for murder . . ."

[Drew] was taking the whole thing impatiently, as business to be done. But then he hadn't seen what we had. And he wasn't totally without concern, because, when Davies asked him, as if somehow, the answer was very important to him personally, if he had sold the cattle to Martin, he answered only after a delay, and then said, "Yes, poor kid. A lot better for him if I hadn't. It don't do to change your regular ways," he added. "Men get to banking on them . . ." When Davies was still fretful, like a man with a very orderly mind who is dying and can't remember if everything is arranged, Drew became short in his answers. But he also thought of the thing which seemed to relieve Davies most for the moment; he hadn't wanted to ask about it.

"I'll give his wife the money he paid me for the cattle, of course." Drew said impatiently. "I have it with me; I haven't had a chance to get back to the house yet."

Then he got ready to go, but looked hard at Davies, and decided to risk an opinion on something which wasn't strictly any of his business.

"You'd better get some rest," he told Davies, "You're taking this too hard. From what I've heard, you did all you could; there's nothing you or anybody else can do about it now."

Davies looked at him as if Drew were the crazy one. But he didn't say anything, just nodded.

The Oxbow Incident -- W.V.T. Clark

Passage 4

When I got home from work the other night my wife Ethel ses O Joe, an awful thing has happened. Jim the mailman got fired. I ses who fired him? She ses why, the Government fired him. Somebody told the Government that they saw him take a letter out of his mail sack and burn it. The Government ses Jim, why did you do such a thing, and Jim would not tell so they fired him.

She ses Joe, you go and see some politicians and have them make the Government put Jim the mailman back to work right away because he is too old to do anything else but carry the mail and he would starve to death in no time. It is not justice to fire a man who has carried the mail for over thirty years, she ses. I ses Ethel sweets, I do not know no politicians that have got anything to do with the Government or justice. I ses anyway we are only little people and what is the use of talking to them? I ses they would only give me a pushing around because that is what big people always do to little people.

Well, Ethel ses, who runs the Government? I ses the President of the United States runs the Government and she ses I bet anything the President of the United States would give Jim the mailman back his job if we tell him about it. I ses Ethel sugar plum, the President of the United States lives in Washington and he is a busy fellow and I do not think he would have time to see us even if we went there, and she says now there you go rooting against yourself like you always do. We will go to Washington and see the President of the United States because it is important that Jim the mailman gets his job back. Why, she ses, Jim the mailman would simply lay down and die if he could not keep on carrying the mail.

So the next day I got a day's layoff and then we climbed in the old bucket and drove to Washington and my wife Ethel wore her best dress and her new hat, and I put on my grey suit and necktie and when we arrived in Washington about noon, I ses to a cop, look cop, where do you find the President of the United States? He ses I never find him.

O, I ses, a wise guy, hay? I ses cop, I am a citizen of the United States of America and this is my wife Ethel and she is a citizen too and I asked you a question like a gentleman and you have a right to answer me like a gentleman. Yes, my wife Ethel, ses, we are from Brooklyn and we do not like to have hick cops get fresh with us. O, the cop ses, I am a hick am I, and she ses well you look like one to me. I ses pipe down Ethel honey, and let me do the talking will you, and the cop ses Buddy I have got one of those too, and I sympathize with you. He ses you have got to go to the White House to find the President of the United States. You follow this street a ways he ses, and you cannot miss. Give him my regards when you see him, the cop ses. I ses what name will I tell him. The cop ses George, and I ses George what? My wife Ethel ses drive on Joe, that hick cop is just trying to kid people.

Passage 5

Scene III -- The Same. A Street.

Enter CINNA, the Poet.

Cin. I dreamt tonight that I did feast with Caesar.  
And things unlucky charge my fantasy:  
I have no will to wander forth of doors,  
Yet something leads me forth.

Enter Citizens

First Cit. What is your name?

Sec. Cit. Whither are you going?

Third Cit. Where do you dwell?

Fourth Cit. Are you a married man, or a bachelor?

Sec. Cit. Answer every man directly.

First Cit. Ay, and briefly.

Fourth Cit. Ay, and wisely.

Third Cit. Ay, and truly, you were best.

Cin. What is my name? Whither am I going? Where do I dwell?  
Am I a married man or a bachelor? Then to answer every  
man directly and briefly, wisely and truly: wisely I say,  
I am a bachelor.

Sec. Cit. That's as much as to say, they are fools that marry; you'll  
bear me a bang for that I fear. Proceed; directly.

Cin. Directly I am going to Caesar's funeral.

First Cit. As a friend or an enemy?

Cin. As a friend.

Sec. Cit. That matter is answered directly.

Fourth Cit. For your dwelling, briefly.

Cin. Briefly, I dwell by the Capitol.

Third Cit. Your name, sir, truly.

Cin. Truly, my name is Cinna.

Sec. Cit. Tear him to pieces; he's a conspirator.

Cin. I am Cinna the poet, I am Cinna the poet.

Fourth Cit. Tear him for his bad verses, tear him for his bad verses.

Cin. I am not Cinna the conspirator.

Sec. Cit. It is no matter, his name's Cinna; pluck but his name out  
of his heart, and turn him going.

Third Cit. Tear him, tear him!

Julius Caesar-- William Shakespeare



3.00 APPLICATION

Sample objective and items:

The student is able to select a concept of literary form from his knowledge and apply it to an excerpt in order to better understand the author's purpose.

Items: If a reader decides that the author's prime purpose in Passage 1 is to promote his ideas about the quality of mercy, then the reader must be considering the passage as a

- A. piece of rhetoric in a drama
- \*B. short poetic essay
- C. parable in verse form
- D. story with a moral

BUT

If the reader decides that the author's prime purpose in Passage 1 is to persuade one character to show mercy to another, then the reader must be considering the passage as a

- \*A. piece of rhetoric in a drama
- B. short poetic essay
- C. parable in verse form
- D. story with a moral

4.00 ANALYSIS4.10 Analysis of Elements

Sample objective and item:

By analysis of the elements within a communication, the student can determine how an author's purpose is presented.

Item: Whether Passage 1 is considered as poetry, drama or essay, the basic technique used by the author to achieve his purpose is

- A. revealing the character of the speaker
- B. delaying the dramatic action to create suspense
- C. presenting the author's opinion on the subject of mercy
- \*D. contrasting man's justice with the quality of mercy

6.00 EVALUATION6.20 Judgment in Terms of External Criteria

Sample objective and items:

The student can evaluate arguments in terms of criteria given to him.

Items: Accepting the following two opinions as criteria for judging the theses of passages 1, 3, 5, and 6, evaluate them according to the degree by which they measure up to each of the standards given.

First criterion for evaluation: In a society of free men, the laws established by the legal representatives of the people should not be ignored or set aside by any member(s) of that society.

Second criterion for evaluation: Because individual ethical judgments sometime transcend the laws of society, it is occasionally better to interpret laws with compassion in preference to abiding by the letter of the law.

For each of items 1 to 3, indicate the required passage number by choosing the corresponding letter (A, B, C or D) as shown below:

- A. Passage 1
- B. Passage 3
- C. Passage 5
- D. Passage 6

- B 1. The thesis which best meets the first criterion is advanced in
- A 2. The thesis which contravenes the first criterion is advanced in
- A 3. The thesis which best meets the second criterion is advanced in

## SECTION G:

ESSAY WRITINGSYNTHESIS (5.00) and Essay Writing

It has been demonstrated through illustrative samples how English 30 objectives related to the categories of KNOWLEDGE, COMPREHENSION, APPLICATION, ANALYSIS and EVALUATION may be tested by multiple-choice questions. However, objectives at the SYNTHESIS level cannot be adequately tested by multiple-choice questions. This may best be accomplished by essay writing.

The essay may also be used to evaluate cognitive levels other than SYNTHESIS. However, since it is thought that the other levels can be more reliably evaluated through other methods, the essay should be used primarily to evaluate SYNTHESIS.

The Unique Communication

One educational objective related to this category is that the student be able to produce a unique communication. In any communication, certain practical considerations preclude complete freedom of choice. However, restrictions should be kept to a minimum, the only constant requirement of the English 30 Course being that the student use the ESSAY form. Certain other restrictions on such things as content, method of development, and objective or subjective treatment may be variously applied through the wording of the directions.

Therefore, for testing purposes, the nature of the unique communication will be one of free response within stated limits.

Use of the Term "Essay"

Among the things that hound the teacher of English is the unclear, often ambiguous, use of terminology. "Essay" is one term that has become confusing. Montaigne introduced this word for a collection of personal reflections. Later writers made its meaning so inclusive that Sharon Brown once said, "the essay may be anything and everything, provided only that it is not definitely something else!" It is easy, therefore, to understand why the term may pose special problems to the students of English literature.

In form, the essay may approach poetry on the one hand, and the scientific paper on the other. It might even be difficult to argue that a poem is not an essay. Consider Pope's "Essay on Man" or a volume of free poetry. Some selections may be classified as either short stories or essays. In all cases, however, all essays are personal, because the writer communicates directly with the reader.

### Two Essay Classifications

While all essays are in one sense personal, the English 30 course offers the student two distinct areas of development:

(i) GENERAL:

maturity and ability to organize thoughts and experiences in areas of general interest and to communicate these through language

(ii) LITERARY:

heightened appreciation of the quality of the literary art gained through depth study of the work of some of the authors, dramatists and poets of the course

In order to effectively evaluate both his maturity and the depth of his studies, the student should be asked to write at least one communication in each of these areas. In this way, objectives of the English 30 course related to such things as maturing the individual, raising the level of appreciation, and expressing ideas clearly and effectively, will be tested.

### Objective and Subjective Treatment of Information and Opinion

The student may be required to show competence in presenting factual information or opinion. Either of these may be treated objectively or subjectively.

At one extreme, factual information is treated objectively; at the other extreme, opinion is treated subjectively.

The chart on page 115 may help to clarify the relationships between essay classifications, types of content and treatment of content.

ESSAY  
CLASSIFICATIONS: }

GENERAL

LITERARY

TYPE OF  
CONTENT: }

FACT

OPINION

## ESSAY OF INFORMATION

TREATMENT  
OF CONTENT }

O

GENERAL:

How To Bake a Cake

B

LITERARY:

Why "(title)" is classed  
as a True Work of Art

J

E

C

T

I

V

E

How I Baked a Cake

S

U

B

J

E

C

T

I

V

E

## ESSAY OF OPINION

GENERAL:

Why People Feel That  
School is Important

Why I Go To School

LITERARY:

Why others  
criticize "(title)"What I think about  
"(title)"

FACT

OPINION

### Sample Instructions

From the topics listed below, you are to select TWO.

ONE of these must be from SECTION I -- GENERAL and the other from SECTION II -- LITERARY.

You are required to write a short essay on each of the topics you select.

You are expected to express your thoughts clearly and effectively, following the conventions of standard written English.

Be specific.

Remember that how WELL you write is much more important than how much you write.

Read each assignment carefully before you begin.

### Sample Topics

#### SECTION I -- GENERAL

Sample Objective 1:  
(illustrating objective  
treatment of theme)

Given a general subject, the student is able to develop a theme as an opinion treated objectively in the form of a written essay.

Sample Item: Select one criticism made of the U.N. and show (a) the basis for it, (b) any opposing theories and (c) the ways that you would improve the situation. Be objective.

Sample Objective 2:  
(illustrating subjective  
treatment of random  
concept -- topic)

Given a general topic, the student is able to subjectively express his opinion about it in acceptable essay form.

Sample Item: Topic: A personal problem.

## SECTION II -- LITERARY

Sample objective 1:  
(illustrating objective  
treatment of theme)

The student is able to refer to literary  
selections studied during the year, and in  
an informational essay, objectively explain  
the techniques used to develop theme.

Sample Item: From your reading, choose  
one selection in any literary  
form and analyze the strengths  
and weaknesses of the  
techniques used by the author  
to develop theme. Be objec-  
tive.

Sample objective 2:  
(illustrating subjective  
treatment of random concept)

The student is able to explain in a  
subjective essay his opinions about two  
types of literature.

Sample Item: Select two stories told in  
different literary forms  
(narrative poetry, short story,  
novel or drama), one of which  
is fiction of ESCAPE and the  
other of INTERPRETATION.

Explain which of these two  
selections you enjoyed most.

## APPENDIX

For extracts used in this taxonomy, the committee wishes to gratefully acknowledge its indebtedness to the authors and publishers of the following publications:

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